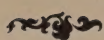


The China known since 1840 as

Haviland China

Is stamped under each piece
in green underglaze { Haviland
France

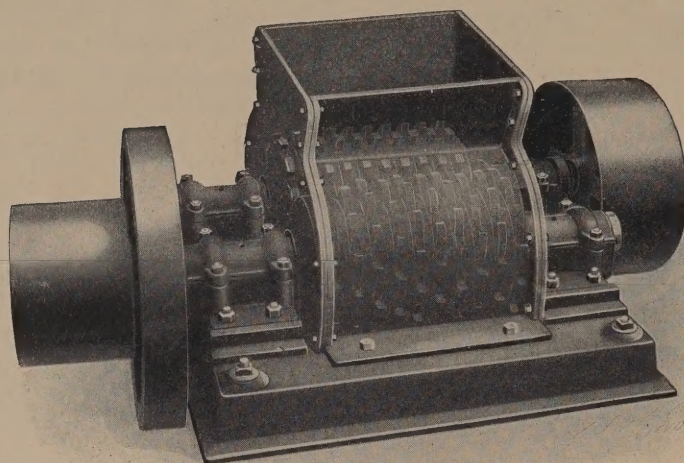
The decorated China has
an additional stamp { Haviland & Co
in red on the glaze Limoges



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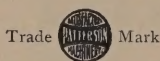


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39 CORTLANDT STREET, NEW YORK, N. Y.

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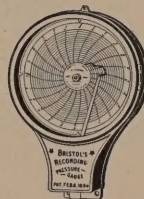
Art Ware in creations rare, and of eye catching beauty and merit, while the Fall line of Jardinieres, Pedestals, Umbrella Stands, Fern Dishes, Cuspidores, etc., are "all to the good." Nothing commonplace.

Our roadmen are "out" and you will be "in" better margins than ever if you stock up now when prompt shipments are possible. See the Indian Ware lines. They are quick sellers.

S. A. WELLER

Zanesville, Ohio

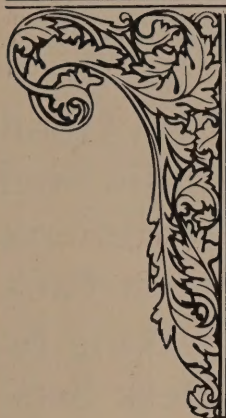
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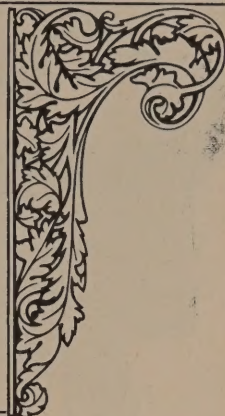
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STEUBENVILLE

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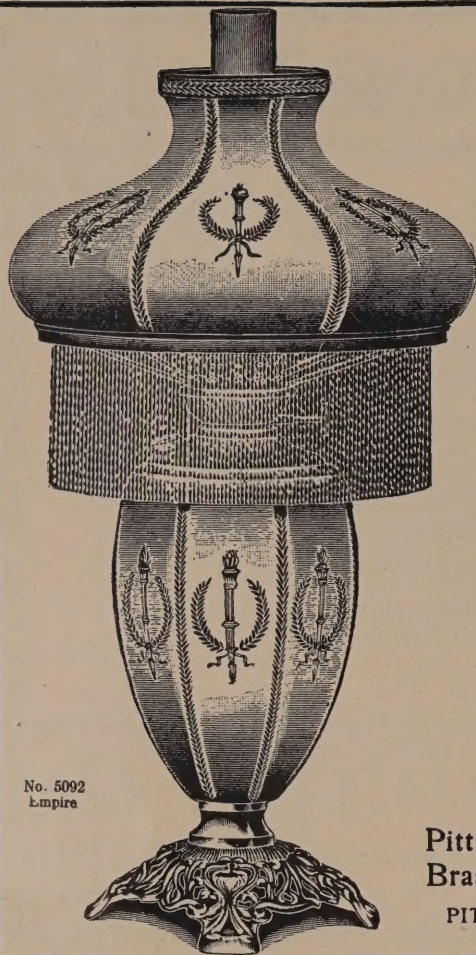
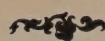
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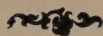
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WARE

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Glaze is finest texture and that peculiar shade of
Green, so hard to produce, but demanded by
the trade. Don't be persuaded to pay fancy
prices. Our goods are right and you can supply
your trade from our stock at a price which will
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CONCEIT INADVERTENTLY
MODELLED BY THE
THUMB AND NAIL PROCESS
IN A MOMENT OF
ABSTRACTION BY DIRECTOR
APPLEGATE OF THE
TRENTON CERAMIC
SCHOOL * * * * *

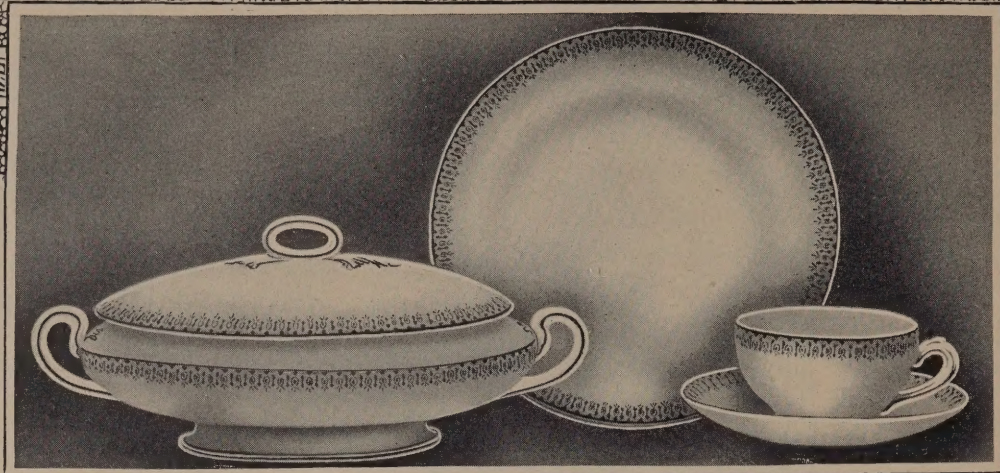
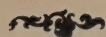


PSYCHOLOGICAL
PROBLEM:—HAD
MR. APPELGATE
BEEN READING
ABOUT MAD MULLAH
OR DREAMING OF THE
LATELY DETHRONED
SULTAN OF TURKEY?
* * * * *

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**MACEN SHAPE - EMPRESS DECORATION**

Colonial model. Plate without sharp verge. Under-glaze colors and decalcomania effects. Popular with the best trade

TRADE-WINNERS

The Buffalo Pottery offers a line of Dinner-Sets and Specials that bring business to the stores that carry them. They help make trade brisk. They pay good profit. Write for descriptive booklets, prices and complete information.

**DELDARE WARE**

Our Deldare Ware sells well wherever shown. It excels many imported specialties in the attention it attracts. It is a rich olive-green body throughout, with Old English Poster-effect Decorations, hand-painted under the glaze. Original shapes. Pieces include tankards, steins, tobacco-jars, bowls and pitchers. We have a booklet that tells about Deldare Ware in detail.

**BLUE WILLOW WARE**

The famous legend of the Blue Willow is pictured with absolute fidelity to detail, in blue, on a clear-white semi-vitreous body. The decorations are sharp and clear, under the glaze and very durable. The first Blue Willow Ware made in America.

Quaint Jugs in a Variety of Shapes

These offerings are absolutely original. Decorations are hand-tinted, under the glaze, and cover a variety of subjects, introducing famous characters and events in history, literature and fiction. All of the decorations and many of the shapes are copyrighted. Our jugs are much sought after by collectors and they are popular with the public. A booklet illustrates the complete line.

**JOHN PAUL JONES JUG****Buffalo Pottery**

Buffalo, New York

POTTERY & GLASS

VOLUME II

MAY 1909

NUMBER 5



THE LATONA WARE HAS ALREADY WON A PLACE IN THE AFFECTIONS OF THE TRADE

THE AMERICAN INVASION

CHINA STORES AND DEPARTMENTS SHOW MORE DOMESTIC POTTERY ON DISPLAY THAN DURING ANY PREVIOUS YEAR

BY STUART SAYRE, CLEVELAND, OHIO

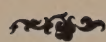
THE most noticeable feature of the china business at present is the growing importance to the dealer of china and earthenware made in America.

This increased percentage of domestic goods is due, first, to their much higher quality than heretofore, tending to larger sales and wider profits. The public, at last, is becoming better acquainted with their real merits.

Imports, too, have decreased, partly because of an unwillingness to stock up for future delivery prior to the settlement of new tariff rates,

and partly because the purchasing power of the public has been curtailed during eighteen months of business depression in many parts of the United States. Besides this, modern merchandising demands frequent purchases of quickly obtainable goods.

An awakening to the large possibilities of American ceramics did not come until the Centennial Exposition of 1876. Our national pride received a jar when the beauty and wealth of variety in the pottery of other lands was brought in sharp contrast with our small display.



JARDINIÈRE • H. A. WELLER & CO., ZANESVILLE, O.

Direct action came through the pioneer efforts of the Rookwood Pottery at Cincinnati, and the Grueby Pottery, of Boston. Progress was not rapid, for while kings and princes abroad patronized the industry, and nations subsidized art schools, here was a paucity of skilled labor and an absence of the spirit of art which had been fostered for generations of foreign craftsmen. Even collectors had taken little interest in American pottery, and private enterprise alone must make and sustain the domestic industry.

At the World's Fairs in Chicago and St. Louis

advancement was noticeable in the excellence of the product of the art potters which had grown in number; also in the ware made by the strictly commercial art potteries who employed artists from many lands and distributed their product with ability, creating a large, if not always discriminating, demand.

More recently, general critics, discerning buyers, the trade, press and Art and Design committees of the United States Potters' Association have urged in favor of making the purely commercial element in the general pottery plants secondary to the artistic in order to get and hold a clientage for domestic dinner and ornamental ware that could compete with foreign goods, increasing consumption for the home manufacturer.

Labor conditions have militated against very careful work; "scheme goods," the assumed call for mere cheapness and various causes have curtailed progress in producing goods that would bring better prices, prestige and profits for potters and dealers.

What words and increasing imports failed to hasten has been, in a measure, accomplished through the stern necessity of doing something to rescue the general industry from a state of impending bankruptcy. To-day, except for a few well-established plants, no good dividends accrue to potteries making purely staple goods in earthenware for the legitimate trade.



MONTICELLO SHAPE SHOWS TO SPLENDID ADVANTAGE WHEN DECORATED WITH THIS NEW PATTERN IN WARM TONES OF YELLOW AND REDDISH BROWN • • • • EDWIN M. KNOWLES CHINA CO.



A BUREAU SET FROM THE CROOKSVILLE (OHIO) CHINA COMPANY, DAINTILY DECORATED ON A SEMI-PORCELAIN BODY OF LIGHTNESS, DENSITY AND EXTREME WHITENESS

After eighteen months of depression, half a dozen potteries have put out new lines of dinnerware and specialties that compel admiration. The body, glaze and potting is nearly perfect; shapes are usually original or copied from the best of foreign ware; patterns exclusive, excellent taste, and the color treatment in keeping with all else. Such services sell readily from open stock at prices frequently running 50 to 200 per cent. higher than ever before seen in American goods. The prices permit rigid selection, and the margin of profit is pleasing to dealers now fully awake to the advantages of handling goods which they can get promptly in quantities as needed.

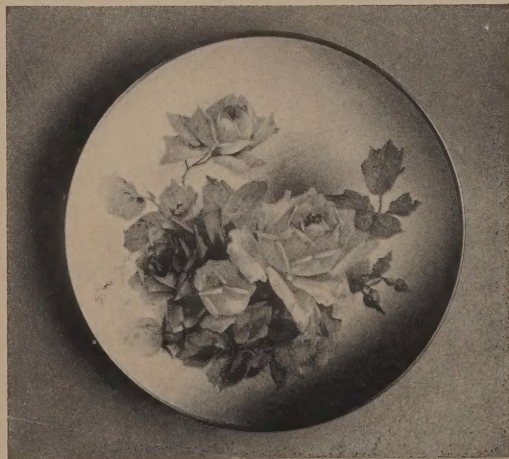
Excellent specialties in long lines, including jugs, rail plates, etc., often in effective underglaze colors illustrating typical American scenes have been in strong evidence for two years or more.

American hotel china and dinnerware china has shown marked improvement, the shapes and decorations meeting the approval of critics long wedded to a belief that it was necessary to go abroad for ware of great beauty and perfection.

Many of these new and excellent creations of American brain and hand have found illustration in previous issues of the GREEN BOOK. The current number contains other specimens of

good and salable articles from the domestic potteries.

In dinnerware Taylor, Smith & Taylor Co., East Liverpool, O., present the Latona shape, which has already made a place in the affection of the trade. The modeler evidently studied several excellent foreign shapes with a result most satisfying. It represents elegant simplicity and opens up a new field to dealers to whom American goods were little known.



PLAQUE HAND-PAINTED UNDER ARTIST'S NAME (CROOKSVILLE) ♣ ♣ ♣ ♣ ♣ ♣ ♣



A NUT SET DAINTILY DECORATED MAKES A READY SELLER

The shape adapts itself to a large diversity of patterns and color treatments, some seventy-five in number. One wide and richly colored border seems at first almost "loud," but it grows upon one, and you come back to it and pronounce it emphatically a good thing. It is composed of a simple gold line under which runs a red flower border with blue rococo ornaments on an indefinite ground of green and gold diapering.

I saw some acid gold decoration on services in the Latona shape, the composition being 135 pieces and retailing at \$50 to \$60. These figures represent "going some" in American semi-porcelain ware. There was evidently a gratifying profit for the dealers who display them rightly.

Besides the Latona shape, the GREEN BOOK illustrates the No. 9824 shape which was brought out last year, and continues to be a phenomenal

seller. The decoration shown in the illustration consists of a dainty border effect in gold ornament and conventionalized floral border in pink and blue.

The reorganization of the Taylor, Smith & Taylor Co., in 1908, brought to the front men of wide and successful business experience who carefully studied the causes which had kept domestic dinnerware at the tail of the procession. Action followed investigation, and to-day the pottery is one of six American plants whose stamp has a recognized value to the retailer. The plant has 9 kilns, modern in construction, and located in Chester, W. Va., opposite East Liverpool, Ohio.

The decidedly good Monticello shape in dinner services put out this year by Edwin M. Knowles China Co., East Liverpool, O., shows to splendid advantage when decorated in warm tones of yellow and reddish brown with their latest pattern, as shown in illustration. It was designed by an American woman, and in grace and delicacy of line and detail is refreshingly original, as applied to dinner services. This concern, from its founding, about eight years ago, has specialized on high-grade dinnerware. They have never made "scheme" goods, and hence represent in their decorating shops the best of artists to whom quality has ever been the motto. Conservative in devotion to thoroughness in potting and rigidity of selections, it is one of the few American firms that have helped the dealer through printed publicity and steadily cultivated a demand for dependable American semi-porcelain ware. The writer has repeatedly found large display rooms in which the sole representative in domestic dinnerware was from the model pottery of Edwin M.



LARGE PIECES OF THE H. A. WELLER POTTERY ARE ALWAYS SYMMETRICAL—NEVER CUMBERSOME



FERN DISHES WITH EARTHENWARE LINERS [ARE FINISHED IN THE EVER POPULAR MAT-GREEN
(H. A. WELLER & COMPANY) ❀ ❀ ❀ ❀ ❀ ❀ ❀ ❀ ❀ ❀

Knowles China Co., at Chester, W. Va. The product is semi-vitreous porcelain. A long line of covered jugs in quaint shapes and exclusive decorations, marmalade jars, guests' sets, unique open-mouth jugs, are among the other good specialties produced.

A bureau set, also a nut set and some plaques of real merit, from the Crooksville (O.) China Co. are shown in this issue. No absolute originality is claimed for the first two items, but when reproduced in semi-porcelain of lightness, density and extreme whiteness and daintily decorated in refined design with pleasing color schemes, as in this case, they contain so much value for the investment that it is small wonder that they sell rapidly. The plaques are beautifully painted under artist's signature in designs comprising many different floral motifs and are finished with a plain gold band. The Crooksville China Co. has been solidly prosperous from its inception about seven years ago. It has sought for a class of trade that desired dependable ware at not too great cost. No craze goods have ever been charged to this pottery. A splendid body and glaze was produced from the first. Although offering every opportunity for prompt shipments it was found that some dealers needed encouragement to buy of a plant removed a trifle from the pottery centers, and so extra effort has been made to secure and hold trade. The result is a loyal clientage, and repeat orders have been the chief feature here. Excellent dinnerware is made, especially that required in the average family having a moderate income.

A jug is shown, cast from a semi-porcelain body at the West End Pottery, East Liverpool,

Ohio. This is a marvelously light piece of ware. The molds were made twenty-five years ago, for use in producing bone china ware. The decorations are applied in most excellent taste. The spiral effect is "so old as to be again new," and dealers find the little jug an excellent seller.

Buyers are greatly interested in many of the new products of H. A. Weller & Co.'s potteries in Zanesville, Ohio. These comprise jardinières, pedestals, umbreller stands, cuspidors, fern



LIGHT SEMI-PORCELAIN JUG FROM MOLDS MADE
TWENTY-FIVE YEARS AGO AND ORIGINALLY USED
FOR BONE CHINA ❀ ❀ ❀ ❀ ❀
(WEST END POTTERY, EAST LIVERPOOL, OHIO)



❖ BUTTER DISH IN FLOMETA WARE ❖



❖ ❖ CREAMER IN FLOMETA WARE ❖ ❖

dishes and up-to-date lines of art ware and including vases of various shapes and proportions. Fern dishes with earthenware liners are finished in the popular mat-green, and are popular sellers. As may be seen from the illustrations, the H. A. Weller productions are well modelled and the relation of ornament to shape is always harmonious and never overdone.

It is to be noted that very large pieces of pottery frequently have a cumbersome appearance owing to bad proportions. The Weller jardinières, and other pieces are extremely graceful and symmetrical. A splendid showing of this ware is now made in many stores throughout the country, and the attractive prices induce quick sales.

Some new illustrations appear of the Flo-

meta ware, made by the Warner-Keffer China Co. This beautiful underglaze ware has been described in previous issues, and its popularity is already solidly established. The new company succeeds the Sevres China Co., of East Liverpool.

A few specimens of hotel china, made by the Mayer Pottery Co., Limited, Beaver Falls, Pa., are represented in the accompanying illustrations. When this staunch old pottery decided to enter the hotel china trade it was certain that it would be made right. Mr. Ernest Mayer experimented for years before it was put on the market a few months ago. In strength, whiteness and symmetry in flatware nothing superior exists in any land. It is rapidly becoming a standard production. Dealers can obtain



A PHENOMENAL SELLER IS No. 9824—DINNERWARE MADE BY TAYLOR, SMITH & TAYLOR



THE VIKING



❖ ❖ ❖ ❖ ❖ ❖ ❖ TESTING FILTER TUBES ❖ ❖ ❖ ❖ ❖ ❖ ❖

TRAGEDY IN THE CERAMIC ARTS

BY MARIE BRANDENBURG

"ART is long and life is fleet," is a trite saying, which has become a proverb, but in the ceramic world it is still a living vital truth. The progress of ceramics is, of necessity, slow, and in the study of its development we may trace the progress of the nations.

America, busy with settling the country and forming the government has been slow to awaken to the glorious prospects awaiting the development of the ceramic arts, and, in fact, it seems only a few short years ago that the idea was pooh-poohed that any other than the coarsest wares could be successfully manufactured from our native clays.

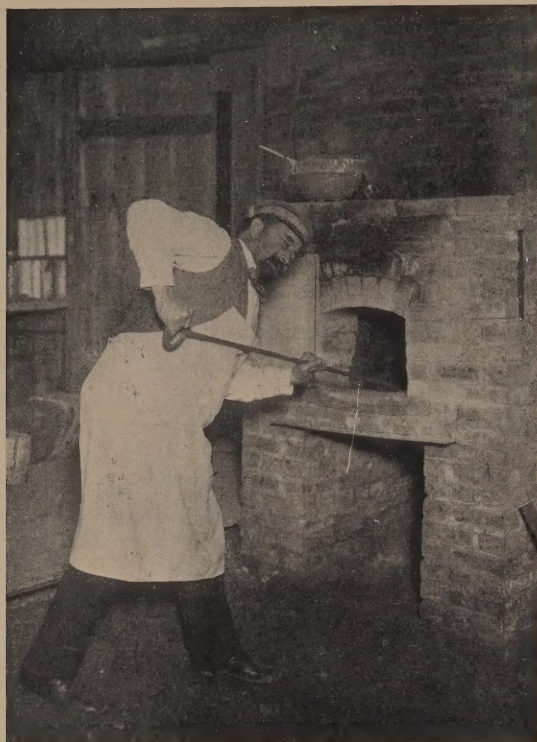
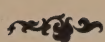
However, a few intrepid workers, with the courage to act on their convictions, succeeded in producing art wares of extraordinary shape, design and coloring. We Americans, not being slow to take the initiative when once we get the lead, were not slow in following suit, and, as a consequence, the progress in this line for the last few years has been astonishing, when compared to the inactivity of former years.

The history of the earlier experimenters offers many thrilling stories of the trials, failures and disappointments which usually fall to the lot of the inventor and innovator in any line, but more especially in the ceramic arts, which, of all others, presents such unlimited opportunities for anxiety and uncertainty, but which also furnishes rich rewards to patient delvers fortunate enough to win success.

A thrilling example is the story of Swen Linderöth, the living counterpart of Bernard Palissy, the valiant French potter, whose tragic life furnished the plot for the popular melodrama "The Middleman".

Mr. Linderöth was born at Borlänge, in Skania, the southernmost province of Sweden. At the age of fifteen he was sent to Stockholm where he completed his education, including a course in architecture, under a competent master.

He came to Chicago in 1884, a green Swedish youth, who could speak not a word of the English language, which presents to the for-



❖ ❖ ON THE FIRING LINE ❖ ❖

eigner a "labyrinth of never-ending woe." In addition to this he was utterly unfamiliar with American methods of building and specification; had never seen a flat roof, a sliding door or windows on cords; had never seen plaster as we make it, mixed with hair, which differed materially from the thin, watery substance used in Sweden, which is thrown from a hollow trowel by a quick turn of the wrist onto a layer of seaweed used in lieu of plaster, and knew nothing of the use of structural iron, so much used here.

These and other difficulties did not daunt the courage of this fearless youth, but rather served to prompt him to greater effort. He had a grand capital stock of energy, grit, common sense and the quality, which the French call "aplomb."

After six months work, as a draftsman, he courageously set sail on the perilous sea of business life as an architect. Although laboring under a severe handicap, he forged ahead, "keeping his eyes and ears open", applying himself assiduously to the task of learning our American ways and methods.

In seven years he had succeeded in competing with some of Chicago's foremost architects and had accumulated a small fortune of \$25,000.

"And then came a frost,—a killing frost,—" the wheel of fortune turned, and from this on "he fished in troubled waters."

In the building business he often had occasion to use enamel tile, at that time only procurable abroad, at the enormous expense of \$125 per thousand. Mr. Linderoth, having seen them made in his native country, conceived the idea of introducing the art of making these tiles, into this, his adopted country.

Under the practical direction of a Swedish expert, who held the secrets of generations in the art of enameling, he built a factory, equipped it with machinery and built two kilns. With green kilns and untried materials, it was no surprise when the first kiln was a failure; but consternation reigned when the second, third and fourth were, alike, utter failures, each kiln representing a loss of \$600 to \$800. The Swedish workman was discharged and a German tilemaker installed,—two ruined kilns were the result of his work. An Englishman, with sixteen years experience in the Staffordshire tile-works, was next employed and still no better results. By this time the sum of \$20,000 had been expended in building, machinery and costly experiments.

Notwithstanding the succession month after month of almost absolute failure, with only now and then a glimmer of hope, Mr. Linderoth's supreme courage and hope of ultimate success did not desert him. Fascinated by this ceramic problem, the idea stayed with him and grew, until it fairly mastered him. Resolved to make a desperate effort to profit from the expensive experience gained, with the hope of retrieving something from the wreck of his fortune, he decided to risk his remaining capital,—the \$4,500 equity on his home. Dismissing all help, he donned the jacket and became combined manager, turner, setter, thrower, modeler and burner.

After a thorough examination of the methods used in former experiments he was satisfied that he had the correct processes; the fault, therefore, must be in the difference in the clay. He imported some of the Swedish clay and, after analyzing it, succeeded, with the use of chemicals, in manipulating the native clay to the same composition. When after treating this in the same manner that Swedish tilemakers do, failure again resulted—the potter was seized with amazement, and was inclined to think there was some truth in the parody:

"There is a deviltry that rough hews our ends,
No matter how hard we try to shape them."

Thoroughly nonplussed, he knew not what course to pursue. He had given up his profession, and had left only a small sum from the sale of the home; added to this, his wife, who had thus far gladly shared his sacrifices, wearied by care, anxiety and disappointment, joined friends in urging him to desist from further experimenting and to return to his architectural business for the sake of his four small children.

But so great a hold had the bewitching siren of his art on his imagination that, despite all entreaties, he decided to have one more chance at the will-o-the-wisp,—Success,—almost within his grasp, and resolved to risk his last dollar on the sacrificial altar in one final effort.

With the knowledge that if this failed, it was of necessity his last experiment, he proceeded cautiously, using all the knowledge of science and chemistry available.

Long lonely hours of the midnight vigil he spent testing and retesting his materials with almost Oriental patience. He found that materials having the same chemical properties had not always the same physical properties; the metallic oxides, used in the enamel, were found to contain ochers of other materials, not able to withstand the heat. Even the materials used in the slip—feldspar, quartz and Cornish flint were found to contain foreign substances.

At length after many weeks, during which he and his family endured many hardships and the supplies in the larder were reduced to the

When the tiles had been set in the kilns, and a sufficient supply of wood, which is used in Sweden for burning, had been provided, he



FILTER PRESS

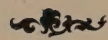
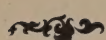


ART STUDENTS AT WORK

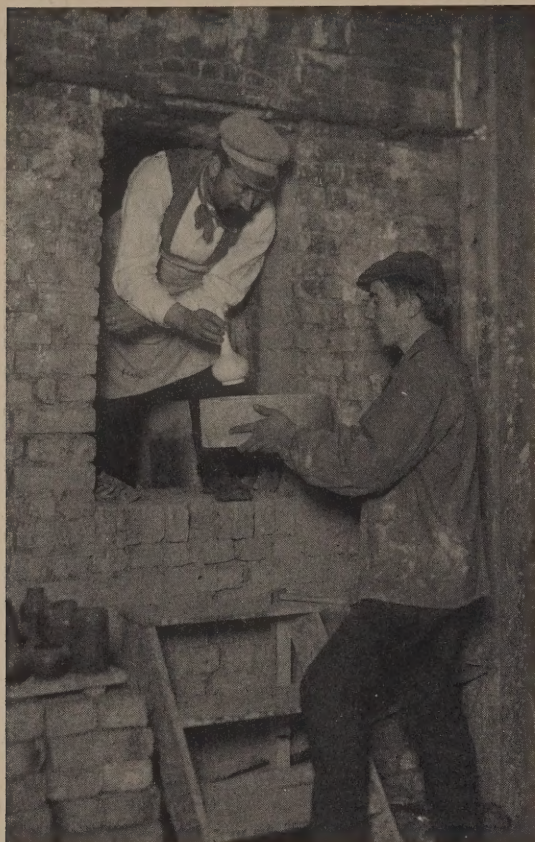
last spoonful of oatmeal, the time came for the crossing of the last ditch—he felt he was close to the solution at last.

locked himself in the kilnroom, resolved to “do or die.”

From Friday morning at seven o'clock until Sunday morning at ten o'clock, fifty-one hours, he knew no rest or sleep, occasionally snatching a few bites of food, which he ate as he worked. He applied himself continuously to the task of feeding the insatiable mouths of the four kiln openings with wood, which contains so few units of heat in proportion to its bulk. Unmindful of singed eyebrows, crisping whiskers, hands and arms burned and blistered, he worked with feverish haste, fearful that the heat might be reduced. Incessantly he went the rounds, clinking the kilns, raking out the ashes and supplying fresh fuel. At last when the white heat took on a greenish hue, he realized that the highest degree of heat had been reached. He now reduced the heat by degrees, and Sunday morning at ten the firing was stopped, the kiln openings daubed with clay, the door unlocked and the potter, a man of powerful physique, found himself trembling with fatigue. He reached home in a state of exhaustion and his physician told him he must



stay in bed for a week if he would escape serious consequences from the intense strain he had undergone.



PLACING SEGGAR IN KILN

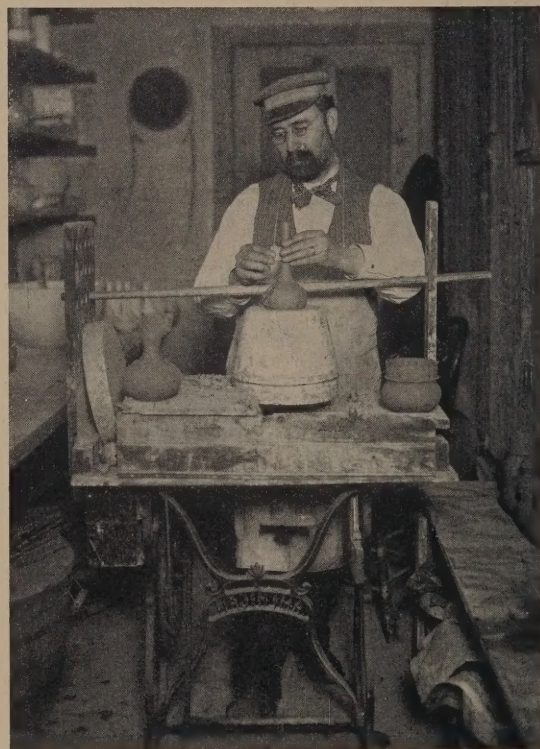
On Tuesday, his desire to know results would brook no delay; hastening to the factory he unlocked the door, tore open the kiln with breathless haste—then could scarcely bring himself to face the results; with trembling hands he drew forth the first piece, he dared not trust his senses until piece after piece showed him that the enamel was perfect, without a flaw and the color pure white, for which it is said, Palissey strove in vain.

That "there was joy in Capernaum" would be expressing it mildly. He was penniless but triumphant. But the potter did not enjoy untroubled reward from his discovery and "live happily ever after" as all good stories end. Although the proof was abundant that he had discovered the only known method, in this country, of enameling directly upon the clay producing a clear white surface and perfectly fire-proof, he was unable to interest the capital necessary for the enlargement of the factory in order to make the tile in paying quantities.

With success,—just at hand,—he lost all; an assignment was made and his factory, machinery, kilns, lands and home were gone,—but not all,—he had left Hope, Faith and the invincible courage of his ancestors, the Vikings bold, and the knowledge resulting from an experience which he says "would make a good man better and a bad man worse."

With optimism worthy of his mettle he put up a small shed and began to experiment with filter tubes and soon succeeded in making filter tubes of great porosity and strength and was kept busy supplying the market. New lands, buildings and machinery were soon acquired.

But filter tubes were too prosaic to satisfy for long the attention of and satisfy the ambition of this versatile man of artistic temperament. Various lines were added, fancy mantel tiles, statues, plaques and art pottery of graceful and unique designs resulted from his fertile brain and clever fingers, and the Alhambra Ceramic Works was a reality and not a dream. Art classes were formed and the well-known Atlan Ceramic Club, are wont to hold their



FINISHING A VASE

headquarters there, during the summer months, where flowers, ferns and shelves laden with slender vases, candelabra and rare specimens

of ceramics from foreign lands, lend inspiration as their nimble fingers mold and decorate the plastic clay.

During all these years, Mr. Linderoth has never lost sight of his original purpose to manufacture his white enamel brick and tile. As soon as he has completed another kiln, holding twenty barrels of goods, he will be able to produce the tile for the market. There is a growing demand for goods of this character, —Chicago alone using the output of several

factories. If you should see Mr. Linderoth set his teeth, as he tells of his plans, in any one of five languages, in each of which he is equally familiar, you would have small doubt as to the last chapter in our little drama—meanwhile—curtain down and lights out—time alone will develop the outcome; yet our nation needs the introduction of just these arts and crafts, that we may compete with our foreign neighbors, who are enjoying the results of generations of geniuses.



SAMPLES OF THE ALHAMBRA POTTERY

ABSOLUTE NECESSITY OF CONSTANT INSPECTION

Paraphrasing our national axiom, that "Eternal vigilance is the price of liberty," the *Brick and Pottery Trades Journal* remarks:

Eternal inspection is the price of quality production. It is not enough, says a writer in *Factory*, to know that the raw material entering into the product stands all tests, that the goods, when completed, are satisfactory. Between these extremes of processing a multitude of details must be watched, if the good repute of the firm is to be upheld. This need for inspection of details is particularly important in the manufacture of clay goods, in which the sub-division of labor makes each man responsible for the production of a single process, in any one of

which turned out as goods are by thousands, they may be made defective. The inspector's eye must detect these spoiled pieces before they slip further along the line of production, for the greater distance a defective part has traveled from its originating department, the more expense is involved in its replacement.

DISTINCTION FOR PARIS AND HAMBURG CERAMIC EXPORT FIRMS

The Bavarian Order of Merit of St. Michael (4th class) has been conferred on M. H. Andree of Paris, head of the agency and commission firm bearing his name. Herr Felix A. Meyer, of Hamburg, a well-known export agent, has received the Austrian Knight's Cross of the Order of Francis Joseph.

AMONG EUROPEAN FACTORIES

NOTWITHSTANDING the general business depression, the gross profits of the Radeberg Glass Factory, Radeburg, Saxony, being practically the same as those of the previous year, allow of the like dividend of 20 per cent. Through the increased price of raw materials and labor there was an augmented cost of production.

This was compensated by the higher prices obtained for glassware for illuminating purposes, while in pressed glass no improvement could as yet be recorded.



In the report submitted to the shareholders of the Dux Porcelain Factory, Berlin, at the recent annual meeting, the Board stated that the course of business at the Leipzig Fair had been unexpectedly satisfactory. The orders on the books are about the same as at the corresponding period of last year, as to volume and prices.



Bareuther & Co., of Waldsassen, Bavaria, made practically the same net profits in 1908 as in 1907. The disposition of same has not yet been fully decided.



A want felt by designers and those wishing to use their services is filled by the recent establishment at No. 5 Konrad Strasse, Munich, through the intervention of the Association of Applied Art to which the principal Munich artists belong, of an institution for the systematic furnishing and disposal of designs. It is hoped in this way, to facilitate the operation of those seeking to get into touch with the leading Munich designers.



Under the style of Weiss, Kuhnert & Co., Ltd., the porcelain firm hitherto conducted by Robert Weiss and Theodor Kuhnert, at Grafenthal, has been incorporated, with the addition of other stockholders. The capital equals \$34,500.



The Hutschenreuther Porcelain Factory, of Hohenberg-on-the-Eger, according to press reports, is taking over the plants of the firm of Moritz Zdeckauer, at Alt-Rohlau, near Carlsbad. The latter employ 1,100 hands, making household as well as high-class ware of every kind, particularly for the North American market. One of its factories dates from 1800 and the other from 1866.

A new porcelain manufacturing concern has been formed by the fusion of the Bernardshutte Porcelain Factory of Lauf, near Nuremberg, with the plant of Fritz Krug at Blechhammer. The new company bears the name of the first-mentioned concern.

A PRINCELY STONEWARE FACTORY

The Wachtersbach Stoneware Factory has been incorporated; the stockholders being Princes Frederick William and Ferdinand Maximilian, of Ysenburg and Büdingen. The new company also takes over the local furniture factory.

NEW BOHEMIAN GLASS CONCERN

A new company has been formed to acquire the Josefthal Glass Factory, and the Svetia Glass Refinery, both hitherto owned by a Vienna firm. The capital equals \$50,000. The objects of the company are the manufacture and sale of glassware of all kinds.

NEW GENERAL MANAGER FOR VILLEROY & BOCH, METTLACH

The post of the late General Manager, Kommerzienrat René von Boch-Galhan, has been taken by Dr. Roger von Boch-Galhan. At the same time, Herr Ludwig von Boch-Galhan has been appointed Deputy General Manager. Thus the conduct of this old firm remains in the family. At the recent meeting of German ceramic manufacturers resolutions of condolence were adopted.

CHANGES IN FRENCH FACTORIES

The new style of the artistic faience concern at Flines-lez-Raches, is Dubus-Vasseur & Cie.

Hebert & Cie., porcelain manufacturers of Montreuil-sous-Bois, have been incorporated with a capital of equal to \$5,000 for a term of 6 years.

Under the style of Les Enfants d'Ernest Schmid, the Vannes-le-Chatel Glass Works have been incorporated at Toul, with a capital equaling \$140,000.

The dissolution is announced of the firm of Deschamps & Ripert, Montreuil, makers of porcelain candles for automobiles.

INTERESTING PORCELAIN BUST AT THE BAVARIAN NATIONAL MUSEUM.

The collections of the Bavarian National Museum have recently been enriched by a porcelain bust, 20 inches in height and in half life size. It represents Count Sigmund of Haimhausen, founder of the Nymphenburg Porcelain Factory, and is the work of the celebrated Bavarian Sculptor and modeler Dominicus Auliczek. The date of 1770 is ascribed to the work.

DO CERAMIC MARKS GO WITH A BUSINESS?

In a recent German law case, the buyer of a business, (without acquiring the name of the firm) claimed the marks used by the sellers. In the first instance he got a verdict, which was reversed on appeal to the Hamburg Senate, on the ground that the marks did not constitute a part of the assets of the firm as shown in the balance sheet, and that a connection between the transaction effected and the acquisition of the marks had not been proved.

LEAD GLAZES IN CERAMIC WARE

In his recent article on the dangers of the use of lead in household ware, Herr Julius Grünwald-Lafeschotte proposes the following legal provisions on the subject:—

(1) With respect to ware giving off less than 5 milligrams (0.077 grain) of lead per liter (0.264 gallon) after one-half hour's boiling no complaint should be made.

(2) Ware in which 20 per cent. of the samples tested give off lead in quantity exceeding above proportion, should be confiscated and destroyed.

GLASS AND CRYSTAL TOILET WARE

Notwithstanding the apparently limited extent to which buyers have taken up glass and crystal toilet ware, German manufacturers seem to be sparing no pains in the presentation of these articles in forms attractive to the public at large. While from an aesthetic point of view no objection can be urged against this new class of ware, there is likewise no foundation for the suggestions which have been made, as to its being less substantial than ceramic ware. Its producers claim to have given special attention to the point of solidity. In a review of this question, the *Sprechsaal* says:—

"It is perhaps only the fact that we are not accustomed to glass toilet ware, which stands in the way of its more general adoption in Ger-

many. In America and France it is said to have been introduced much more extensively than here. French manufacturers have produced novelties in toilet ware of white crystal, colored and flashed glass, etc. America is showing crystal and cut toilet ware in very acceptable shapes.

The imitations of high class ware in American pressed glass have met with less favor, and are of less importance for our market. The less opulent classes will only take up the fashion of glass toilet ware, after the elegant world has set the example."

FRENCH ORNAMENTAL CERAMIC WARE AT BERLIN ROYAL MUSEUM

Several interesting specimens of modern Sèvres ceramic ware, modeled by Leonard, are included among recent acquisitions of Herr Otto von Falke, the new director of the Berlin Royal Museum. One of these is a group of female dancers, forming a central table ornament, which attracted much attention at the Paris Exposition of 1900. Another allegorical group, by Cheret, called "Painting," is remarkable for its effective shape and modeling. Among other noteworthy objects is a white drinking cup, by Camille Naudot, and copies of antique faïences, by St. Porchaire, as well as glassware of the manufacture of Emile Gallé, Nancy.

NEW INDIAN PORCELAIN FACTORY

The installation of the new factory now in course of erection at Entally (Bengal), represents the starting of a new factory for India. Reports state that the enterprise is a native one, while the machinery was recently ordered in Germany. The factory will get its raw material from the large kaolin deposits at Mangalhat, near Calcutta, in the Santhal Perganah district. The existence of these beds has long been known, but they have not yet been worked.

At first, fifty hands will be employed; a Japanese artist having been engaged for the manufacture of the finer qualities. The company intends to put up an extensive plant and to pay special attention to the wants of the home market.

It will likewise export, not only its manufactured product, but also a superior quality of kaolin. The articles to be first produced will be:—saucers, cups, toys, tablets, druggists' ware, etc.

FIRST ANNUAL STAFF DINNER OF CAUL- DON PLACE WORKS

THE first annual dinner of the staff of the Cauldon-place works was given March 14, at the Grand Hotel, Staffordshire, England. About sixty members were present, among them being: Frederick T. Moore and Henry Warrington (directors), P. B. Ross (secretary), T. Beresford (manager), S. P. Evans (sanitary manager), F. J. Booth (cashier), and J. Williams, J. France, H. Townsend, C. L. Ward, W. Bettany, F. Page, F. Bullock, J. Adams, J. Slater, P. Hayward, A. Smith, J. Davis, J. Grosvenor, J. Yates, G. Knott, C. Downes, H. Downing, J. Stanley, F. Pointon, T. Pointon, A. Bradshaw, H. Yates, A. Bloor, R. Fenton, G. Nixon, D. Edwards, T. Lees, T. Bird, A. Taylor, L. Taylor, J. Rowley, Jr., W. Kidd, T. Edge, W. Ball, W. Parkinson, F. Orwell, G. Orwell, A. Rowley, J. Turnock, J. Rhodes, W. Bowers, G. Whalley, J. Coxon, A. Kemp, W. Stevens, G. Chadwick, J. Carter and A. Tattersall.

After a capital menu had been discussed, and the loyal toasts had been proposed by Mr. Fred T. Moore and duly honored, Mr. Moore, in a brief speech, proceeded to voice his thanks to the company assembled for having allowed him the opportunity of being present at such a fine gathering. Although that was the first, he trusted it would be by no means the last, of such convivial evenings, for he was agreed that it was by such means that the directors and staff, who were working together for a common good, could get the opportunity of knowing each other better. He hoped that the result of that gathering would be the infusion of new life and vigor into the old concern.

Mr. P. B. Ross (secretary) proposed the "Success of Cauldon, Limited." He considered it a great honor to discharge this duty, seeing that the firm was one of the oldest, and enjoyed one of the greatest reputations in the pottery world. In reading up the history of the place he could find nothing but which showed that all along the line the aim of the firm had been the production of ware of the highest quality, and this applied just as much to the efforts of the concern a hundred years ago as to-day. This was evidenced by the numerous medals and diplomas possessed by the company testifying to its great past.

Several other speakers preceded an enjoyable musical programme which occupied the remainder of the evening.

SELFRIDGE STARTLES ENGLAND

THE GREEN BOOK a few months ago contained several special articles about the new sectional store which was opened in London, March 15, by Harry Gordon Selfridge, long the manager of Marshall Field & Company's great retail store in Chicago.

A real, abiding success for a department store, run on American plans, was not deemed a certainty by most people in England, and the American colony is reported to have felt a sympathy for an ambitious Yankee who was sure to lose money in the venture.

The English store, or department shop, has proved a sensational success, and the crowds have literally besieged it. Frequently it has become necessary to close the doors to prevent a dangerous crush. About seventy policemen are on daily duty to manage the crowds. The place has caught the aristocracy, and, indeed, all classes of society. Men are there in large numbers, and, strange to say, gather in dense groups about the soda fountains and revel in ice-cream sodas. They are said also to be the chief purchasers of perfumery, flowers and candy. A London correspondent of a Chicago newspaper writes that:

"The commercial results of the business thus far, according to Mr. Selfridge, are greatly in excess of his most sanguine expectations. For the most part the newspapers have received the new shop handsomely. Scarcely a publication in London has failed to give it some attention, and the leading weekly and daily papers have given it columns of flattering notices and many pictures. *Punch* has honored the new shop by publishing a cartoon with it as subject, and the illustrated weeklies have portraits of Mr. Selfridge. The humorous writers treat his enterprise in a friendly and amusing vein.

"The assistants in the shop, the best-looking and most competent in London, are so because they have been drawn from all the leading stores. Mr. Selfridge has got the pick of this class. They are there from Harrod's, Peter Robinson's, Swan & Edgar's, Waring's, Derry & Tom's, Debenham & Freebody's, and the rest. They have gone to work for Mr. Selfridge because his shop is the lightest, airiest and most beautiful not only in London, but in Europe. The conditions under which they work are infinitely better than they have been used to. They get better wages, also, and are taught to scorn the tip.

"Few doubt that Mr. Selfridge will revolutionize the shopping system in London. It is the

English custom to have one or more so-called floor-walkers accost a visitor the moment he or she enters the door with some such remark as, 'What department, please?' If the visitor simply says, 'I have come to look,' he or she must be a somewhat imposing person or the floor-walker will retort, 'This way out!'

"Anybody is free to enter Mr. Selfridge's shop when he likes, go where he likes, and leave when he likes.

"Mr. Selfridge, who is advertising on a vast scale, is publishing some of the most forceful and beautiful advertisements (cartoons, the English call them) ever seen in the English papers. They are drawn by the most famous artists of the country—men like Bernard Partridge and Walter Crane—and the artists append their names. These cartoons illustrate such things as dignity, courtesy, honesty and liberality in trade.

"One of Mr. Selfridge's great strokes was to get the National Telephone Company to make his telephone number 'One.' He tried to get the authorities to let him build a tube connected with the underground railway system of London to dispatch passengers upward into his shop. This looked so sensational to the authorities that they 'backed away from it.' Mr. Selfridge tried to buy space on the news placards put up by the daily newspapers at bookstalls and railway stations throughout the country, and some of the publishers agreed to sell him space. But shortly they saw they were going to get into hot water with other merchants and withdrew from their agreement.

"Thereupon Mr. Selfridge decided to have a news placard of his own. So every morning now at every bookstall and railway station up and down the country one sees Selfridge news placards set up beside those of the *Times*, *Daily Telegraph*, *Daily Mail*, *Standard* and other leading papers.

"Mr. Selfridge astonished the natives by insuring the weather for his opening week. One can insure almost anything at Lloyds, but hitherto no merchant has attempted to insure against the freaks of the climate. However, Mr. Selfridge secured a policy from Lloyds by which he was to get back some of the money he had spent in inviting people to his shop if the weather were bad. So much snow, fog, rain, a certain velocity of wind meant a certain compensation to the merchant.

"The opening day was marked by icy blasts and whirling snow, and Mr. Selfridge probably made Lloyds pay something for these meteorological incidents.

If he did, it was clear 'rake-off,' for the shop was packed to the doors all day long, and one infatuated Yankee stuck to the American room until 8.30 that night, although he was supposed to leave at 6 o'clock. Mr. Selfridge says he is having the time of his life, and certainly a great many other people in London are just like him. He says he is not only astonished, but 'fairly overwhelmed,' by his success."

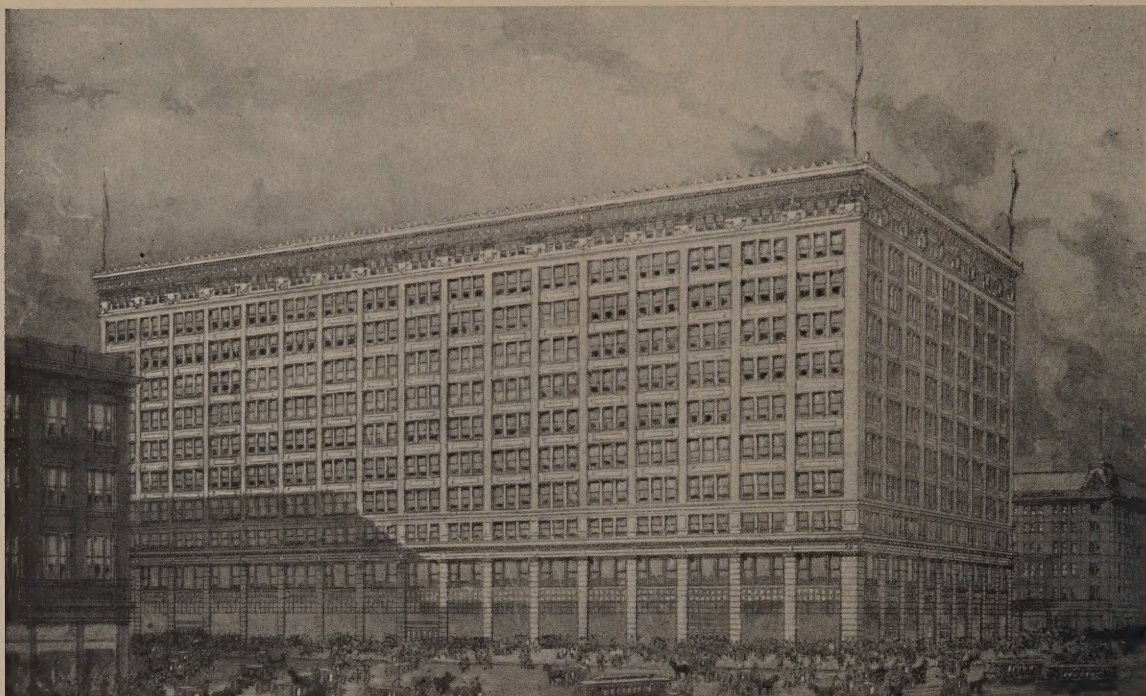


A BRIGHT IDEA

The Fostoria Glass Co., Moundsville, W. Va., has sent out several thousand postal cards to the trade announcing that the fall lines of decorated lamps, gas and electroliers are now ready for inspection. The bright postal card shows "Three Beauties," one a winsome girl, another a gas portable, and the third a lamp decorated in perfect taste. The staunch concern brightens the trade by its illuminating advertising and lightens the efforts of the dealer by producing goods that sell rapidly on their distinctive merits.

SPUN GLASS HAIR

The enormous feminine demand for artificial coils and toupes is leading to a famine in human hair. Formerly Swiss, German and Hungarian girls supplied the world of fashionable women with luxuriant tresses of all tints. But the governments of many countries are now making it illegal for the girl to sell her hair or for an agent to buy it. The supply, in consequence, is running short and the prices of real hair are trebling. A series of successful experiments point to spun glass as the most effective substitute for human hair. Wigs made from spun glass are wonderfully light and fine, and the texture soft and beautiful. It is easy to produce any shade desired, while curls and waves can be manufactured at will to suit the fashion of the moment. The imitation is so realistic and true to life that it is impossible to detect the difference between it and real hair grown.



THE NEW GIMBEL STORE BEGUN

GROUND BROKEN FOR ELEVEN MILLION DOLLAR DEPARTMENT STORE IN
MANHATTAN—INTERESTING FACTS ABOUT THE GREAT
MERCANTILE BUILDING

GROUND was broken May 3 for the great Gimbel store in New York at Broadway, Thirty-second and Thirty-third streets.

The Messrs. Gimbel and nine members of the third generation of the mercantile firm—Bernard F., Frederic A., Richard, Ellis A., Jr., Ben, Adam, Lee A., Louis S. Gimbel, Jr., and Nathan Hamburger, Jr.—together with a committee of the Philadelphia management, threw the first shovels of dirt.

It is determined that the new store, with its more than a million square feet of floor space, shall be opened to the public in the early autumn of next year. The property will cost, when completed, considerably over eleven million dollars. The new store will be a fireproof structure with three basements. The floor area will be something over a million square feet, and two acres of glass will be required for the windows, and twelve vast entrances, with seventy-two doors, will admit the public. There are to be forty-five show windows, in all 914 lineal feet of them. A mile and a half of banister will run along the inclosed stairways, and

eight thousand automatic sprinklers will form a self-acting fire company to protect the stocks. Fifty electric elevators—forty-one of them for passengers—will be housed in a mile and a half of shafts.

Over four thousand horse-power boilers will be required, of which eighteen hundred horse-power will force steam through twenty-five miles of heating pipe, and eighteen fans will pump in fresh air and draw out vitiated air through fifty miles of ventilating ducts. The electric installation will be the equivalent of forty-thousand 16-candle lamps, and will be distributed by 204,000 feet of wire, running through more than thirty-eight miles of conduit; and over two thousand horse-power of steam boilers will be required to generate the current.

Gimbel Square is situated between the new Pennsylvania Railroad depot and Broadway, while one of the basements will be the depot and present terminal of the McAdoo tunnels.

The Gimbel store, when opened, will require some seven thousand employees.

Many new ideas for the comfort and convenience of the public will be incorporated in the building, and a committee from the Philadelphia management will be brought into co-operation with the architects to develop the most perfect conditions for the comfort and well-being of the employes. The Gimbel system is solicitous for its employes, maintaining a

plan of beneficial help in case of illness, and providing for social well-being and advancement while in health. Schools are to be maintained for the young recruits and for older people coming into the store family.

Hospital service will be maintained for customers and employes the victims of sudden illness, and a system of rest rooms will be provided.



NEW THINGS IN GLASSWARE

THE Pioneer Cut Glass Company of Carbon-dale, Pa., is out with a new pattern called the bird pattern. The flower or fern pot shown in illustration is a good example of this new line. In this pattern the forms of birds with outstretched wings are introduced among flower motifs. The cutting is deep and the quality of the glass brilliant. The pot, or bucket, shown, is made with a silver lining or container for the plant. The rim is made to roll over the edge of the glass, thus serving as a protection against the danger of its becoming chipped.

Kohn & Hamblin are the agents for the Pioneer Cut Glass Company in New York. They got severely smoked out in the recent fire, which destroyed the stock of

Cox & Lafferty in the same building at 32 Park Place. Kohn & Hamblin went immediately to work to fit up adjoining rooms, and are now in much more attractive quarters than before.

The manufacture of glass shades and globes has grown to be one of the most important branches of the glass industry. New patterns and designs are constantly being evoked to meet the ever-varying necessities and diversified tastes for both interior and exterior lighting and decoration.

The E. P. Gleason Manufacturing Co. was one of the first to take up the problems of how to clothe an incandescent bulb with a shade that would at once soften and diffuse the light properly, and prove an ornament



worthy its surroundings. This company had its origin way back in 1851, and has been known as manufacturers of brass, gas and electric lighting supplies for a great many years. They published the first catalogue of arc globes and incandescent shades in the world. After this branch of the business began to assume large proportions the Gleason-Tiebout Glass Co. was organized about 1902 to take over the manufacturing part of the industry; the E. P. Gleason Manufacturing Co. continuing as the sales department of the business. The officers of the new company are M. W. Gleason, president; C. F. Gleason, vice-president; C. H. Tiebout, Jr., secretary and treasurer; while the New York showrooms at 37 Murray Street, are un-

der the direction of E. Whitney.

The company owns a glass plant at Greenpoint, L. I., of two furnaces, as well as a larger plant at Maspeth, L. I., and these are entirely devoted to the manufacture of glassware for lighting purposes. The articles are all annealed in traveling lehrs, and there are separate shops for cutting, etching, etc. They make a remarkable ruby glass, as well as straw, opalescent, alabaster and green—this company was the first to make alabaster in this country. New and excellent shapes and decorations are constantly being introduced, and out of the multitude of samples shown at their salesrooms we have chosen for illustration some of the latest.



TRENTON'S SLEEPLESS WONDER

ALBERT E. HERPIN, of Trenton, N. J., who is credited with having invented a new process of reproducing photographs on china, is widely known as "Trenton's Sleepless Wonder." Says the *New York Evening Telegram*:

"According to his friends he has not slept in fifteen years. He rests at night like other mortals, but he says that his brain is always active and that he rarely closes his eyes.

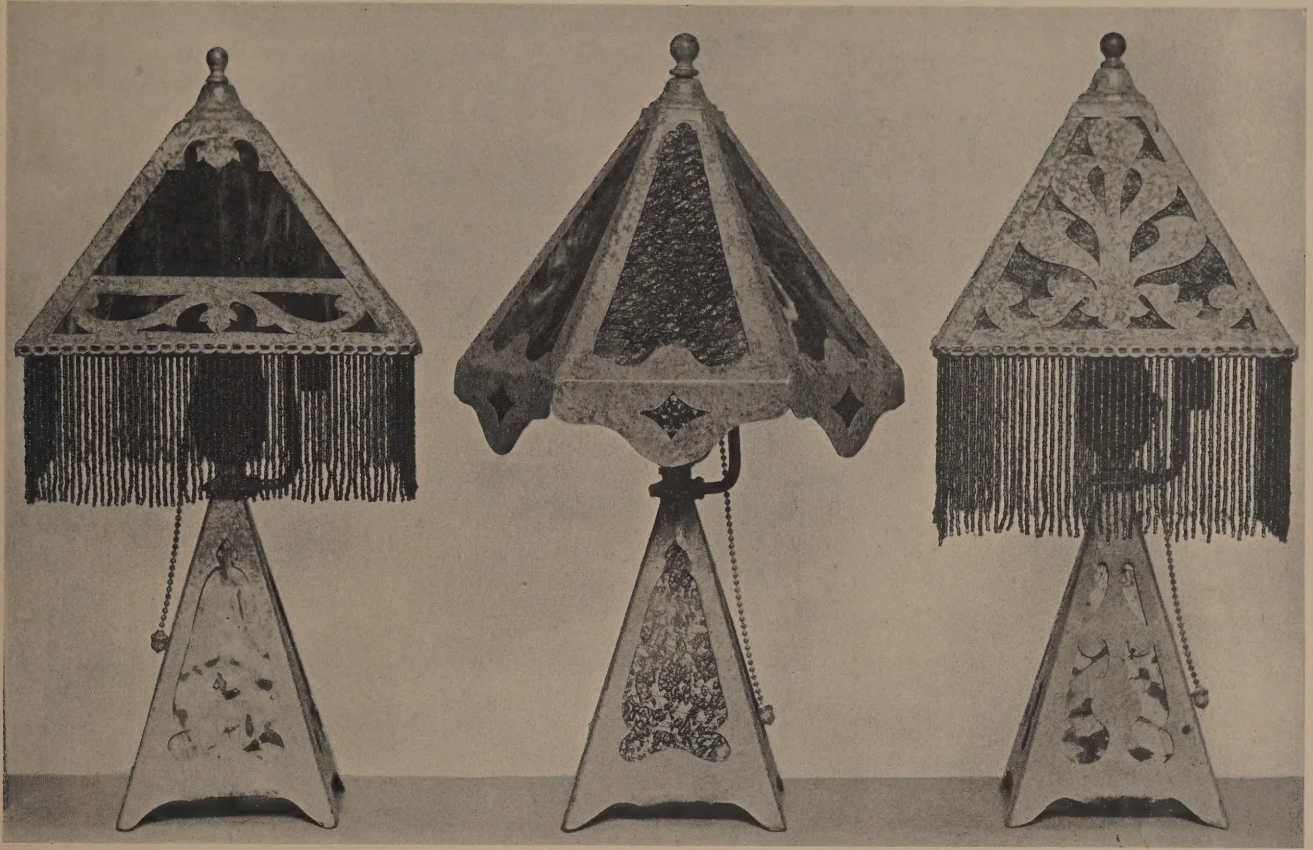
"Herpin says his affliction began fifteen years ago, when his wife died. He suffered greatly from shock then and has never slept since. Trenton physicians who have watched Herpin say his story is true and declare he is suffering from a strange malady which brings with it constant sleeplessness. Physically Herpin seems perfect, and is able to work as hard as the average man.

"For a time this 'sleepless wonder' was employed by the city street cleaning department,

but he soon got a better position, and is now considered wealthy. Herpin troubles only about one thing; that is, he says there are many women who desire to marry him. He shows his friends daily letters he receives from members of the fair sex proposing marriage.

"Doesn't your affliction affect you mentally or physically?' a reporter asked Herpin to-day.

"No, sir," the inventor replied, 'it's beneficial to me. Why, I can work for a week without even resting, and you see I have an advantage over most men. I thought out my inventions by resting at night in my big armchair, and several nights I thought of nothing else. Usually I try at night not to let anything worry me, so that I can get mental rest, but it's useless for me to attempt to sleep, for, you see, I have attempted to do so many times. Sleep is but a habit, and anyone can do without it. Of course, rest is sometimes necessary in order to keep the physical man in shape, but sleep does not necessarily have to accompany it.'



NEW THINGS IN LAMPS

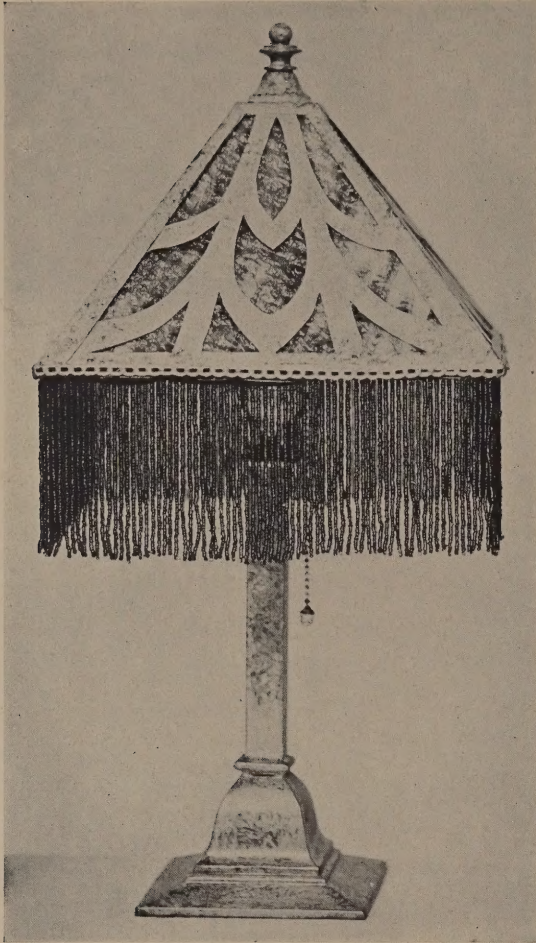
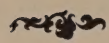
CHINA IMPORTERS GOING INTO THE DOMESTIC MANUFACTURE OF ART LAMPS

A NEW line of plain and fancy metal and glass lamps in Mission and similar styles is being introduced to the trade by Henry Creange & Co., Inc., of 27 Barclay Street, the importers of French and Italian ceramic ware.

They thus join the ranks of the domestic manufacturers for the first time, and bring into the field of lamp production a highly developed sense of the artistic. Their first products show this influence strongly, as may be seen by the accompanying illustrations. These lamps have been built with the idea that there is a great possibility of improvement in the designing of the ordinary run of Mission lamps on account of the seeming lack of attention that has been paid in the past to proper proportions of straight structural lines in relation to angles and ornament. There is, according to many artists, as much latitude in the art of disposing straight structural lines in their relation to size and proportion and consequent angles of divergence as there is in the proper disposal and graceful

drawing of curved lines and modeled ornament. This point is not to be lost sight of in the designing and manufacture of this new line of lamps, and its importance speaks for itself in the examples selected for illustration.

While the popular green finish predominates, samples are shown in copper tones, silver, gilt, etc., in combination with harmonious tones of opalescent, corrugated, and plain colored glass, both with and without bead fringes. Standards are fitted with either electric or gas connection, and workmanship and finish bear as close scrutiny and criticism as the designs. Made under the personal direction of Mr. Henry Creange, these lamps have immediately struck the fancy of all buyers who have been privileged thus far to see them, and large orders have already been booked. It is to be the policy of the company to rely on large orders rather than on fancy prices, and values quoted are, therefore, such as should tend to make these lamps popular sellers. Some of them can be retailed for as



low as four or five dollars, while the more expensive show values beyond what has generally been seen. Only the very best material is used in their make-up, and they are solidly and strongly built, especial attention being paid also to stability which is insured by fitting them with bases of ample area and weight. Some of them are fitted with beautiful shades, designed to make the lamps of especial artistic effect, throwing off only subdued colored light to lend interest and mystery to some darkened corner; while others are constructed with the purpose of utility in view, and are so built that the full effulgence of the light will fall to advantage upon a writing desk or disperse itself throughout the room if desired for general lighting purposes.

COMPARISON OF GERMAN AND AMERICAN PRESSED GLASS INDUSTRIES

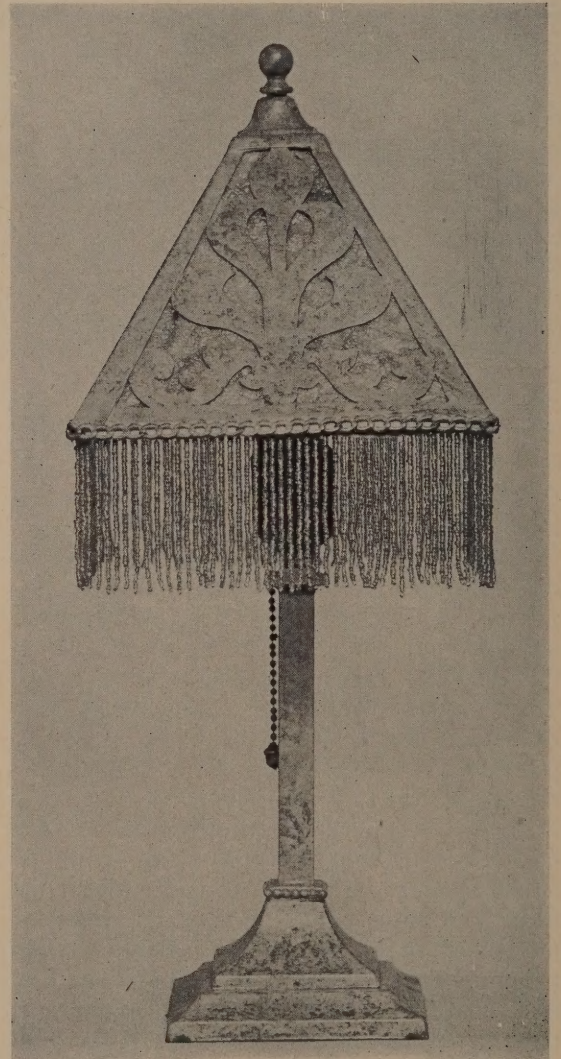
In a recent comparative review of the above subject, *Bruhn's Fachblatt* says:

"While many American factories are imitating French and German crystal glass, they have

recently brought out some high class original designs. * * * American methods of pressed crystal glass manufacture are being carefully studied by European experts. * * * There are grounds for the apprehension that American glass works will, in a few years, not only supply the entire domestic requirements, but will keenly compete in the world's market with the products of Europe."

Aid is being officially given by the Stuttgart Central Bureau for Industry and Commerce, to deserving natives of Wurtemberg, desirous of studying at the principal German ceramic schools, such as those of Bunzlau, Höhr and Landshut.

An experimental glass factory is about to be established at Haida, in connection with the local technical school, and with the help of a subsidy from the municipal authorities equalling \$7,500.



POTTERY AND GLASS

with which is combined

GLASS AND POTTERY WORLD

"THE GREEN BOOK"

A Monthly Magazine Devoted to the Interests of the Pottery, Glass, Lamp, Art Metal and Allied Industries

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AN ARCHAIC ABUSE

IT is generally conceded that no radical revision of the tariff downward on china, earthenware and glass is likely to appear in the new tariff law.

Free art for America is, however, one of the beneficial results which all intelligently interested in the making, importing or selling of china and glass hope may come after the wrangling, traducing and selfish scheming are over.

There are certain grievous defects in the Dingley law which will probably be remedied, if only that criticism and complaint may be, by so much, assuaged. The archaic duty on works of art is the first impost that should be abolished. It is a tax which costs the country a thousand times more than the revenue it produces, and, as an economic measure, it works backward. Affording no protection and costing more than

it yields in customs this survival of ignorance should be abolished.

The old plea that a tax on art is a tax on luxury is a fallacy combatted by every president from Arthur to Roosevelt. The free exchange of artistic productions between here and Europe would help our painters, sculptors, architects, modelers, designers, decorators and art students. The taste of the people would be enlarged and improved, and all manufactured ware in which design plays so important a part would be better able to compete with those of Europe. Imported goods, too, of greatest merit would find a larger market from a public educated to appreciate the best work of the world, even if the individuals never cross the sea.

America and Japan alone, among the leading nations of the world, have retained this narrow policy regarding art work. It is high time to abandon a practice ridiculous in the eyes of the world, and only defended by a few partisans to whom any alteration of the tariff is counted a sacrilege.

The recent demand for action from leading artists, architects, business and professional men, manufacturers, educators and art students has given the legislators light upon a matter formerly almost ignored when Congress was in session.

The elimination of this tariff will open a new era for American art. Our government, unlike those of other lands, cannot support art and design schools, but it can help its people by leveling the barriers that have prevented a larger knowledge of the better things created by men in other lands who are steeped in an atmosphere of art.

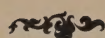
❧ UNITED STATES SENATE QUOTATIONS ON CHINA AND GLASS

TO THE EDITOR OF POTTERY AND GLASS:

"IF certain United States Senators are correctly reported, the trade is getting some highly interesting data about prices and the profits obtained by the retailer.

"There are only 90 actual jobbers and but a few hundred exclusive china stores in the country. Not one in ten of the crockery departments in the sectional stores is credited with making real profits when compared with the merchandizing of other goods. Now that the business is declared by Senators to be most profitable, the dealer who is not coining money should better learn the rules of the game.

"Here is a pointer from Senator Flint—sounds



like a potter's name—"I have in mind an instance of a set of Haviland china, costing to import, \$5.77, with 45 cents packing charges, 58 cents custom house charges and \$4.08 duty, making in all \$10.89, which retailed for \$36.00." He cited another case of an article costing 41 cents to import, which retailed for \$3.50. These, he said, were prices in the great department stores of the East, and in the Northwestern States the figures were increased 50 per cent. 'Prices can be produced here to show,' continued Senator Flint, 'that the retail merchants make a larger percentage of profit than in any other line of business.'

"Senator Scott quoted half gallon jugs wholesaling at 90 cents a dozen, as retailing at 40 cents apiece. He also displayed a common tumbler which the dealer now bought at 11 cents, adding, 'When I first went into the glass business this tumbler retailed at \$2.50 a dozen.'

"About ten years ago, during a business war between the three Haviland plants, some inferior seconds, sets of dinnerware, were brought over and of a composition unusual, almost impractical for home use, but bearing a Haviland stamp, and some sold to the trade at about \$11. Few were actually sold. Assuming that the senator 'had in mind' a 100-piece set, it may be said that any first quality Haviland china is worth \$15 to \$16, and even if retailed at \$25 to \$30, it does not yield a profit of any largeness, considering slowness of 'turnover', floor space used, handling, cost of freight, packing, breakage, etc., from the sea coast to consumer's home. The China merchant in Idaho and Montana must make goods high enough to cover the heavy inland freights, but if there are any buyers that can come out of the West and prove that they get French dinner services at \$11, and sell them at \$54, the GREEN BOOK can 'put them on' to several jobs just yawning for men of this type.

"The 90 cent pitcher has become too familiar by sight to the ladies who haunt the ten cent stores to permit many women to give up 40 cents apiece for it elsewhere, unless the shape is 'just a dear,' and very seductively displayed. Fifteen to twenty cents is a usual retail price even for a three-pint glass pitcher. They sell slowly at best against a light German decorated jug at a quarter to forty cents.

"The principal advantage to the trade in this 11-cent tumbler is its fragile character, permitting many replenishings for average family use. The tumblers that were sold during the seventies and later, for 40 to 50 cents a dozen

were vastly better and worth the difference to the consumer. Possibly 60 cents on common tumblers may have been reached at some past period, but as for \$2.50, the Senator probably said goblets and the correspondents wrote tumblers.

"Retail prices of china and glass are low. Dealers' profits are light, considering the slowness of stock moving, but the consuming public does need protection from misleading words and an explanation of senatorial statements, for such, just now, are eagerly read. The average man and woman knows that living expenses are too heavy and out of gear with salaries and incomes, hence they hope that Congress will make a cut somewhere. It should be remembered that crockery and glass have steadily declined under the tariff laws and the multiplication of American plants. Prior to 1875 tea-cups of plain, heavy English white ware sold at wholesale at \$1.75 a dozen; to-day light, beautiful semi-porcelain teas sell at 85 cents a dozen.

"A systematic howl went up because an advance was threatened on gloves and hosiery. When the consuming public learns that domestic manufacturers hardly make 10 per cent. and retailers less than 30 per cent. net on china and glassware, no reduction in the schedules will be favored, and the people, through their representatives at Washington, have practically so spoken in test votes recently recorded.

"Yours truly,

"TARIFF STUDENT."



HOW MUCH GLASSWARE IS MADE IN THE UNITED STATES?

WHEN the United States census report of manufacturers was last issued, the official figures were so involved and so seemingly incorrect that they possessed small value to the trade. In fact, the results were detrimental, because accepted as accurate by other nations.

More recently the *Scientific American* published an illustrated article which was exceedingly attractive, yet misleading, because based on these last official records. If another monster glass piece similar to the exaggerated fruit jars, bottles, sugar bowls and nappies had been added to the group and labeled "other kinds of glass," the large picture would have been more enlightening.

In reply to a letter sent to obtain closer and later information about the industry this response was received:

"The manufacture of glass is included in the census of manufactures, which, under the existing law, is taken every fifth year. The last enumeration covered the year 1904, and the results were published in Bulletin No. 62, census of manufactures of 1905, with which I presume you are familiar. The next enumeration will probably cover the year 1909, but I am afraid the results will not be ready for publication before the latter part of 1910 or the first of 1911. The office has no information in regard to the condition of the industry for years other than those covered by the census.

Very respectfully,

W. M. Steuart,

"Chief Statistician for Manufactures, Department of Commerce and Labor."
Washington, May 1, 1909.

Letters to glass manufacturers asking for an estimate on output of glass for 1908 were all courteously answered, but not enough definite facts obtained to justify recording here. The Glass Association, now a thing of the past, kept tabulated reports from all of its members, but as the product of factories outside of the association were also large, the former figures would not be enlightening, even if it were prudent to print them.

Regarding the wholesale value of cut glass produced in 1904, the government report was so obviously wrong in giving it at only \$967,000 that when the GREEN BOOK a few years ago obtained figures from nearly 100 cutting shops and made the statement that the correct amount should have been \$3,500,000, the government officials explained that glass cutters' blanks were chiefly listed, and that they had not estimated the output of plants where glass cutting alone was done.

In estimating the value of the product for 1908 the old method of figuring that a piece of finished cut glass represented three times the cost of the blank, or that a frame, if in operation almost continuously for eight or nine hours six days in the week, would yield \$1,000 of glass in a year, has been abandoned.

The use of figured blanks, the greater skill and speed of cutters, and the absence of most of the old-time hand polishing, has largely increased the value of the output per man.

The GREEN BOOK estimates the wholesale selling value of the cut glass manufactured in the United States during 1908 at nearly, if not quite, \$4,500,000. Of this amount probably \$200,000 was not sold. These figures are based upon a reasonably accurate estimate of

the value of blanks made in the United States and also imported. The records of the average number of frames in operation in each of the shops having ten or more, has confirmed the figures as not excessive.

Besides the output of the shops entirely devoted to heavy cut glass, several of the large blownware glass factories turn out a considerable quantity of "light cuttings."

After reading the revived U. S. Census report of the glass production for 1904, the last guess of the government, it might be well to remember that the Glass Association tabulated and estimated the product for the year 1907, in round figures, at \$12,500,000 for blown and pressed table ware, tumblers, jellies and glass lamps. This does not include jars, bottles, shades, fancy decorated lamps, chimneys, blanks or prescription ware but it is the only available record of recent glass production and approximately correct so far as the special lines mentioned are concerned.

There is much said about the cheapness of cut glass, and yet few failures have occurred, and the number of factories to-day is greater than at any previous time. Consumption has much increased, the cutters are more rapid, and all are satisfied with less profits on an increased output.



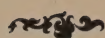
NOT FAVORABLE TO PREMIUMS

Mr. F. W. Lyon, at Watertown, S. D., runs an attractive variety store, and handles considerable china and glass, his purchases showing a decided increase each year. In response to an inquiry as to what extent, if any, his sales were affected by premium china and glass, he writes:

"I believe the use of China as premiums has considerable effect on the legitimate business. One dry goods concern here uses this class of goods as premiums, and I know it has some effect on my business, although not to such an extent that I feel it, but I hear occasionally of different ladies who have selected certain pieces as premiums. From what I can learn, I should judge their premiums cost this firm 10 per cent., which seems high. Personally I am against the premium idea, especially in a store of the kind I operate, which is considered a variety store, and people are attracted by the display of so much medium priced merchandise, which leads them to buy freely, and I doubt if premiums offered here would be much of an inducement. People will buy anyway, and it is harder to get out of the premium business, and satisfy your trade. I am not in favor of premiums, and I know to a certain extent they interfere with my china business, but I can no doubt get back that loss on other lines.

F. W. LYON.

Watertown, S. Dak., May 3, 1909.



ASK THE GREEN BOOK

(Readers of POTTERY & GLASS, "The Green Book," are invited to send in any questions relating to china, glass and pottery, which will be answered in these pages as soon as practicable. If an immediate or private reply is desired, a stamped self-addressed envelope should be enclosed.)

- 306—N.Y.—"Could you send us the name and address of makers of Night Mission Lamps about four inches in height?"

The Wellsburg Glass & Mfg. Co., Wellsburg, W. Va., make a specialty of them.

- 307—Ind.—"Please inform us what potters are making dishes from the fine china clay found in Edwards Co., Texas."

No regular dinner ware has yet been commercially produced from this special kaolin.

The Pope-Gosser China Co., Coshocton, O., are making vases, and specialties from the clay in question.

- 308—Va.—"Give us if you can, the address of a concern making a glass top pitcher or jug? It is worked on the same principal as the metal top of a molasses can.

We are unable to give this information and pass it along to our readers some of whom may be able to answer the query.

- 309—N. Y.—"We wish to engage a bright young man to cover certain Southern states for our line of high quality cut glass. Can you recommend a reliable and capable salesman?"

This is a sample of numerous letters and the reply sent is usually that an ad in our want columns will bring plenty of replies which the editor can often supplement with some special information about the applicant.

- 310—Calif.—"Please inform us who makes presses used in large hotels and cafés for pressing game and wild ducks to extract the juice after the meaty portions have been carved away."

The hotel supply department of the Burley & Tyrrell Co., 120 Wabash Ave., Chicago, have handled presses for many years. The Born Range Co., Cleveland, O., are also said to make a similar meat press.

- 311—Ind.—"There is a new glass company started in Rochester, N. Y. Can you give us any information about what kinds of ware they will make, etc.? The name is Bostwick Glass Co."

W. A. Bostwick Glass Co. was incorporated Feb. 10, 1909, with an office in Rochester, N. Y., but their product is not made in that city. At present they make only a metallic fastening for fruit jar covers. W. A. Bostwick, the president, is a dentist. W. F. Wilson, vice-president, and E. R. Owen, secretary and treasurer. The latter is a practical glass worker and owned the patents now controlled by the company which has a capital stock of \$150,000, only a part of which is yet paid in.

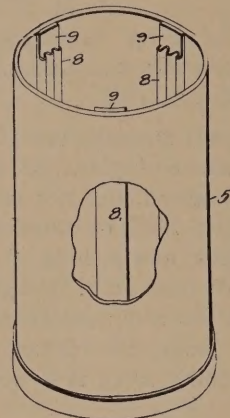
- 312—Iowa—We desire to obtain the address of a Chicago concern making a line of Mission Lamps. We think its title is Chicago Cabinet Co. Will appreciate this information.

- 313—Neb.—"Who makes a good line of wooden Mission Lamps? We saw some in a Des Moines store which I think were made in Chicago."

The Woodcraft Co., 261—21st street, Chicago, are said to make an excellent line of such goods.

- 314—Ohio—"Is it possible to sell any dinner sets made in America at a gross profit of 100%?"

The dinner sets costing dealers from \$4.50 to \$9 probably could not be sold to any extent if marked over 60 per cent., but now that the American potters are making services costing buyers \$10 and \$30 a set, there are numerous stores in the larger cities getting the profit you mention.



NEW CARTON FOR GLASSWARE

A new carton for packing glassware has recently been invented. It comprises a tubular body, with a bottom fastened; a removable lid; three long corrugated strips mounted on the sides lengthwise, flattened at the ends and equal distances apart, lending the necessary strength to the sides, being at the same time light in weight.

GLASS GATHERING AND SHAPING MACHINE

This comprises a pot or tank to hold molten glass, a mold having an inlet opening and its cavity connected with an exhaust, means for bringing the tank and mold together, means for submerging the open mold in the glass in the tank by moving the tank and means for holding the mold in a stationary position during the submerging operation.

It also contains a series of traveling molds with means for bringing the molds to the tank; means for submerging the inlet opening of the mold and means for withdrawing the tank.

PRACTICAL SCIENCE DEPARTMENT

Edited by PROF. CHARLES F. BINNS, Alfred, N. Y.

TIMELY TECHNICAL TOPICS

The pottery industry owes a good deal to the Germans. They were the first to attempt the reduction of the old-time empiricism to the terms of science, and they have, moreover, been very successful in proving their science in practice.

Manufacturers are continually being confronted by some article "made in Germany," which they find it extremely difficult to duplicate, not only at the price paid, but at any price. We are accustomed to pride ourselves upon our ability to do anything that other people can do, but is this a fact?

There is no doubt that the low rate of wages paid in Germany and the extensive employment of women and children make it possible for many articles to be produced at a price which would be out of the question here, but we often lose sight of the fact that is not the low wage rate which, in itself, makes competition difficult, but that the low cost of labor makes it possible to take time and trouble.

Operations are carried out by hand in Germany for the performance of which the American finds it necessary to invent a machine. This is all very well in some industries, such as the shoe trade, where the machine, given sound material, is more effective than the hand, but it is not true that in pottery the hand of the workman can always be replaced by a machine.

This is especially true in the selection and preparation of materials. Too often the superintendent who is anxious to save a dollar will replace a clay with which he has done good work by another which is offered at a low price. The new clay may look good, the analysis may closely approximate that of the old clay, and yet there is a difference, subtle, perhaps, and scarcely to be perceived by any test, which may have far-reaching effects upon the body.

For example, two clays may be taken, the analysis being similar, the color almost exact, the temperature of vitrification the same, but one may harden and become dense at a low fire, while the other remains porous until the point of vitrification is nearly reached. This is a difference which cannot be determined by any known

test, chemical or physical, but which, undoubtedly, exists. Ordinary trials will not show it.

In testing a clay, it is not enough to burn a piece at the body fire. A number of test pieces should be prepared and burned at every available temperature. If a clay is to be used in a body to be burned at cone 8, its behavior at cones 04, 1, 3 and 5 is not to be neglected. Body reactions begin far below the finishing heat, and note should be taken of the fact. This is the way the German potters take trouble.

Then, there is the development of processes. In Germany the soda-casting process was invented, but it has not yet acquired any considerable hold in this country. It is troublesome to prepare the slip, and we are constitutionally disinclined to the careful scrutiny of details. If we can prepare five hundred gallons of slip by crude methods rather than two hundred by careful attention we think we are saving money.

In jiggering certain embossed wares a very soft clay is used, in order that the ornament may press up easily. The result is an enormous shrinkage with the consequent heavy expense of extra large cases and molds. The soda-casting process greatly helps this matter of shrinkage, and it would seem well worth while to give it a trial. A German paper is now publishing an account of this process, and an abstract will probably be given in these columns in the near future.

PIN HOLES IN GLAZE

BY CHARLES F. BINNS

NEXT to the troubles of blistering and spitting out comes the evil of pin-holes. The cause of these is not, however, as easy to define as in the two preceding cases. The fact is, there are numerous causes, and several may be in operation at once.

A theory was advanced a short while ago that pin-holes were caused by particles of carbon settling upon the glaze and being afterwards burned out. This may be one cause, but it can scarcely be an extensive one. Carbon usually settles upon a glaze in the form of a thin film of soot and not in fragments. It settles, moreover, in the very early stages of the burn, before the ware is red-hot. It cannot, therefore,

sink into the glaze, for no melting has taken place. Carbon is only found upon red-hot ware under strongly reducing conditions, such conditions as never obtain in a normal burn in our white-ware methods. Ordinarily there is plenty of air present, and all the carbon is consumed. A simple experiment will demonstrate these conditions. A piece of clean metal is taken in a pair of tongs and held close over the flame of a candle or lamp. Soot is deposited thickly if the metal be cold, but if it be first heated nearly or quite to redness there is no deposit. In other words, in order to be deposited the carbon must be chilled below the temperature at which it burns. Through imperfect wads small particles of carbon may occasionally find entrance to the saggers and settle upon the melting glaze, but this is surely not a common condition. A clay is sometimes spongy or a slip frothy. Fermentation may be going on, or the clay may be imperfectly pugged. Small bubbles are there found just beneath the surface. They are hidden by a thin film of the body itself, but as the glaze melts, it attacks and destroys this film, leaving or revealing a hole. A pin-hole of this character is distinguished by being larger beneath than on the surface. It is like the cavity in a tooth, perhaps relatively large beneath, but entered by a very small hole.

Of similar form, but more cup-shaped is the pin hole caused by a speck of plaster. Molds are always undergoing disintegration. Plaster is slightly soluble in water, and if there should be coarse grains in the mold, one of these will now and then become detached and imbedded in the clay. The glaze readily dissolves the grain of plaster, and a hole is left.

Of this nature are the pin holes which occur upon highly vitrified wares, but the particles here are often flint grains. There is always an attack made by the glaze upon the surface of the body, and the glaze, in this attack, follows the line of least resistance. The vitrified surface partially protects itself, but if there should chance to be a grain of flint which has not been absorbed by the vitrification of the clay, it is exposed to the action of the glaze and dissolved.

Probably the most fruitful cause of pin holes is the reaction involved in the melting of the glaze itself. A raw glaze is nearly always more subject to pin holes than a glaze which consists largely of frit. The process of fritting has already accomplished many of the reactions, but in a raw glaze these must all be performed upon the ware in the glost kiln. Hence, it is that a very rapid cooling of the glaze gives rise

to pin holes. A glaze, on finishing the burn, should be allowed to settle down quietly, sudden and violent drafts should be excluded, and then it will be found that the reactions have wrought themselves out and a smooth, unbroken surface has been secured.

USE OF TIN IN CERAMIC INDUSTRY

ONE of the greatest difficulties experienced by ceramic manufacturers and painters on glass, is that of obtaining really white enamels. The articles sold are sometimes bluish-grey or very light green, which fact diminishes the value of the article thus decorated. The primary cause of this defect, according to the *Revue Industrielle*, lies with the use of an inferior quality of tin, containing foreign metallic substances.

It is a known fact that the opacity of enamels is due to the oxide of tin they contain, yet it is rare for tin to be absolutely pure, if indeed such exists; usually it contains iron, copper, lead, zinc, arsenic or antimony. For this reason, French, Bohemian and American tins are usually unavailable for ceramic manufactures. Saxon and English tins are subject to a like suspicion, particularly with respect to the proportion of copper, which is sometimes very high.

Indian tins, on the other hand, are very good and in marked request, fetching a high price. The localities furnishing the best quality are: Malacca, situated on the Malayan peninsula and the islands of Banca and Billiton. These tins are sold in the form of ingots under the name of their source. Banca tin, on account of its purity, is preferred to the others; a preference being likewise accorded to "Straits" tin, from the same quarter.

Banca tin contains:

Tin	99.961%
Iron	0.019%
Lead	0.014%
Copper	0.006%
100.000	

Owing to the lower prices current for ceramic products, French manufacturers in that line cannot afford to use either Banca or Straits tin, which often sells at exorbitant prices, by reason of speculation. They are consequently obliged to use the lower-priced Billiton, or sometimes Cornonailles tin the quality of which, though not among the lowest, is so doubtful as to render its employment undesirable.

THE GLAZING OF CERAMIC WARE

IN dealing with this subject in a series of articles recently published in the columns of the *Keramische Rundschau*, Herr C. Tostmann remarks that, notwithstanding its external resemblance to glass, its different uses involve, in ceramic glaze, relatively important divergences of chemical structure. While glass for laboratory and optical purposes has its special requirements, those of ceramic glazes are notably different.

As defined by Bruno Kerl, in his "Handbook of Ceramic Industry," a glaze is "a coating composed of mixed silicates, which is suited to the body of the ware, and which flows like glass in the firing." Glazes constitute a refinement of the ware through firing, in which it is provided with a cuticle or thin layer, which melts sooner than the body itself. While glazes on the one hand serve for decorative purposes, on the other they increase the utility of the ware, by affording protection against the absorption of moisture.

While the valuable properties of plastic clay led to its adoption in prehistoric ages for vessels, its porosity and the consequent absorption of liquid, at all times constituted a grave defect. This difficulty is, however, removed by the glaze; the glassy coating being impervious to liquids. Only after the invention of glazing, was it therefore possible to make really serviceable pottery.

To produce such a close glassy coating upon ceramic ware, it is, however, not sufficient merely to take any given glass, and melt it on to the body. The result would not be a uniformly covering layer, but, upon cooling, numerous cracks would appear, while a certain amount of chipping would so affect the body that the desired object would not be attained. The question then arises: "Why should a glass, which when melted alone is close and free from cracks, display so completely different an appearance when applied to the body of ceramic ware?"

In explanation of this fact it may be remarked that while the properties of expansion through heat and contraction through cold are general physical attributes, the extent of such expansion or contraction appreciably varies in bodies of different composition. In other words, the co-efficients of expansion are not alike. The result of such a difference between the body and the applied glaze would be a tension between the two layers upon cooling,

which must finally lead to the destruction of one or both of them. If it be desired to apply a durable and thoroughly close layer of glaze, body and glaze must be chosen with the same, or nearly the same, co-efficient of expansion. Therefore, in order to comply with the principle laid down by Kerl, of a "coating suitable to the body of the ware," the composition of either the glaze or the body must (theoretically speaking) be altered, to ensure uniform co-efficients of expansion.

In practice, however, it is far more difficult to modify the co-efficient of the body than of the glaze. Thus, when the low-priced character of the ultimate product involves the use of local clays, the employment of expensive mixtures (particularly when requiring preparatory machine work) is precluded. Even where the quality of the clay and kaolin have been improved by previous washing, there are but narrow limits for alterations in the body. When it is a question of adapting a glaze to a given body, the peculiar features of the latter call for special consideration in the choice of the former.

Differences in the composition of various plastic masses, therefore, influence the formulas of the respective glazes. The variation in the latter would not be great when the product in view is uniform, but would naturally be wider when the ware to be produced comprises many different varieties of bodies. These variations are limited and defined by the fact that the melting point of the glaze is notably lower than that of the body. The ceramic chemist has, therefore, to be guided by certain principles within the limits of which he is restricted in the composition of his glazes.

Every glaze is a mixed silicate; that is to say, it consists of combinations of silica (Si O_2) and of certain bases. As the former will not melt at the temperatures to which ceramic ware is usually exposed, it is left for the bases to form with the silicic acid a mass, which at a given temperature will melt into a glaze. These bases are likewise called "fluxes."

According to their composition, glazes may be divided into three classes:

- (1) *Lead Glazes*.—In these the flux substantially consists of oxide of lead (PbO); yet in them it often happens that part of the silicic acid is replaced by boracic acid (B_2O_3), and part of the oxide of lead by alkalies, potash and soda, or by alkaline earths, lime, barium and magnesium.

- (2) *Earth Glazes*.—These are composed of substances insoluble in water, and contain neither oxide of lead nor boracic acid.
- (3) *Salt Glazes*.—These occupy a special position, from the fact of their not being prepared beforehand and then melted on to the body, like the groups already named, but being formed through the action upon the body during the firing, of alkaline vapors, which combine with the components of the clay in the formation of a glass. The alkali-alumina silicates thus produced, are obtained by throwing common salt upon the fires when the process of firing has already made progress. The salt evaporates and settles upon the body, taking up from it the necessary quantities of alumina and silicic acid. The ware is thus covered with a thin layer of the glaze produced.

Lead glazes can be made for very low temperatures, and are, therefore, among the glazes with lowest point of fusion. As an intermediate step between these and the earth glazes there are the alkaline, earth-alkali glazes (free from lead), which are distinguished from the earth glazes by their partial contents of substances soluble in water. Before use, they have to be subjected to the process of "fritting," by which the soluble components are rendered insoluble. It has, therefore, not been found practicable to make such glazes (free from lead) for very low temperatures. The lowest limit is about cone .05.

In contrast with lead glazes, the melting point of earth glazes cannot be lowered at pleasure; this being caused by the nature of their component substances. The most easily melted earth glaze is the clay glaze,* which is used in the manufacture of Bunzlau ware. It consists of a clay containing alkali and oxide of iron, which in its most fusible form melts between cones 4 and 5. The melting point of clay glazes is lowered by the use of reducing firing; the ferric oxide being thus converted into ferrous oxide, which, as a flux, is more effective than the former.

The formation of salt glazes is likewise connected with a fixed minimum temperature. It is not sufficient that the temperature of evaporation of common salt (about cone 011-012) should be attained, but the salt must be decomposed under the influence of steam, in order to exercise a glazing effect. A temperature of cone 5 is needed in order that this decomposition may take place of itself. Glazing with salt is only used with stoneware; the limitation of temperature in its production being an obstacle to its general employment. Moreover, salt glaze does not produce the

smooth, even and colorless coating required in most ceramic ware.

Lead glazes call for more detailed consideration, their more extensive range of temperatures and the variations in their composition rendering them particularly adapted for use under various conditions. By the use of a lead compound alone (litharge, red-lead, white-lead, etc.), a piece of ware can be given a layer of glaze; the oxide of lead dissolving from the body the silicic acid and alumina necessary to form a glass. This method has, however, the disadvantage of affecting the body by corrosion, while, on the other hand, the particles of the body are not dissolved in sufficient quantity to form a practicable glaze. The simplest way is to use a glaze of oxide of lead, mixed with silicic acid. The more of the latter it contains, the better will it resist mechanical and chemical influences, but the melting point will be higher. Easily fused glazes are used for common earthenware and stove tiles.

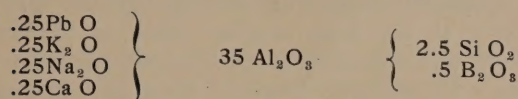
The lowest-fusing glazes of this simple composition should correspond with the formula— PbO, SiO_2 ; consisting of 78.2 per cent. of oxide of lead and 21.8 per cent. silicic acid. In some cases the proportion of silicic acid is somewhat less, but there ought not to be appreciably more than 80 per cent. of oxide of lead. As these glazes are very fluid, they should be rendered more viscous by the addition of alumina.

The formula most commonly used in Germany for glaze is that introduced by Seger, and known as the "Seger Formula." It is not intended to indicate the chemical relations of the separate elements, but only as to group in a superficial manner the various molecules, in order to facilitate comparison between glazes of different composition. Seger has called the aggregate of the fluxes in each case—1—or unity. The total shown for the various acids in each instance represents the acid percentage of the glazes. Only by the aid of these valuable standards is it possible to define the effect of any proposed change in the glaze, and to estimate its influence upon the body. These formulas of Seger are the basis of his classical works on glazes, standards of technical ceramic literature.

While the simplest forms of lead glazes are wholly or almost entirely pure silicates of lead, with or without alumina, in other compositions alkalis and alkaline earths appear as fluxes. In colored glazes other metallic oxides are added, boracic acid supplementing the silicic

* Similar to Albany slip.—Ed.

acid. The following formula represents a type of such glazes:



To apply the melted glaze on the body in a uniformly thin layer, it must be brought to a fluid by the addition of water, while in a finely ground condition. In this fluid the porous and, therefore, absorbent article to be glazed is immersed. It absorbs the water, while the glaze covers it with a thin and uniform coating. When the glaze contains any substances soluble in water, they penetrate into the interior of the ware, and are lacking in the external layer. The composition of the glaze is thus materially altered, while an appreciable influence is exercised upon the subsequent firing of the body.

It is, therefore, necessary to first bring the glaze into an insoluble form. This would be effected by thorough mixing of the separate components and subsequent melting. Such glazes are, however, of no practical utility, as, no matter how finely they may be ground, they will not float in water, but sink to the bottom, thereby precluding uniform glazing. The fluid glaze must be like cream, not like thin milk. The insoluble substances can be partially kept out of the portion to be melted, and can be added to the melted substance (the so-called "frit"), when in the mill. If a careful selection has been made of the substances to be first ground, a glaze will be obtained which will float long enough in the tub to be used for the purpose of glazing.

While the necessary harmony between body and glaze was formerly a matter of guesswork, it was reserved for Seger to investigate the subject in a scientific manner, and to formulate definite rules in regard to it. Herr Tostmann remarks, that he did his work so thoroughly that nothing remained for his successors to do. Seger's works on the question of glazing, published in the early eighties, therefore, remain the standard German work on the subject.

If the co-efficient of expansion of the body is lower than that of the glaze, the latter shrinks in cooling more than the former. The contraction of the glaze is hindered by the unyielding body, and the result is crazing. If, however, the body has a higher co-efficient of expansion than the glaze, the latter cannot follow the former in its contraction, but offers a resistance to it. Under the pressure of the body it peels off, taking with it portions of the body. This is

often apparent on the edges and projecting parts, being known as shivering. When the tension is particularly strong, the whole article may show fissures, or may be entirely destroyed. Seger has formulated his recommendations as follows:

SEGER'S PRINCIPLES FOR DEALING WITH CRAZING AND SHIVERING, ARISING FROM DIFFER- ENCES OF EXPANSION

A. *By altering the body and preserving the composition of the glaze—*

- (1) By more intense firing of the body.
- (2) By finer grinding of the quartz.
- (3) By diminishing the proportion of clay, while at the same time increasing that of quartz.
- (4) By increasing the proportion of plastic clay substance, at the expense of the proportion of kaolin; but preserving the aggregate of clay substance.
- (5) By decreasing the proportion of feldspar.

(Should the glaze shiver, the contrary changes are to be made)

B. *By altering the composition of the glaze, and retaining the body as it is—*

- (1) By raising the melting point of the glaze by means of quartz, feldspar or clay being added.
- (2) By increasing the proportion of boracic acid, at the expense of that of silicic acid, the total proportion of acid being preserved.
- (3) The replacing of fluxes with a high equivalent weight by others with a lower equivalent weight.

(Should the glaze shiver, the contrary changes are to be made).

HERR TOSTMANN'S EXPERIENCES

After dealing so comprehensively with Seger's views upon glazes, Herr Tostmann's records of his own experiences in the same direction are of interest. He found that a glaze with a large proportion of lead develops crazing if a part of the oxide of lead is replaced by equivalent quantities of oxides of alkalies or alkaline earth. While pointing out the difficulty of harmonizing his observations with those of Seger, he remarks:

It is probable that the oxide of lead imparts greater elasticity to the glazes, so that with them the difference in the co-efficient of expansion may be greater, before it is manifested externally. This view would also be borne out by the circumstance, that such lead glazes, after remaining a long time free from cracks, yet often display them later on; a sign that a tension existed between body and glaze.

ARE GLAZES WITHOUT LEAD PRACTICABLE?

In confirmation of his view that the omission of lead from glazes is impracticable, Herr Tostmann refers to the fact that Seger himself, after trying to introduce baryta glazes as being free from lead, returned to the use of lead glazes, having been convinced that the pro-

posed change was not in accord with industrial requirements and possibilities. Even glazes, so-called, "free from lead," have been found on analysis to contain $6\frac{1}{2}$ per cent. of oxide of lead; not added intentionally, but absorbed by the walls of the kiln, and by them communicated to its subsequent contents.



The science of ceramic chemistry moves so rapidly that some of Seger's conclusions are already being questioned, if not entirely overthrown. By the work of members of the American Ceramic Society it has been shown that boric acid does not tend to prevent the crazing of a glaze. The question now at issue is whether boric acid is inert as regards the co-efficient of a glaze, or whether the co-efficient is increased by its use. Herr Tostmann has found out what a good many American investigators have already observed, namely, that if the lead oxide be decreased in a glaze, instead of crazing

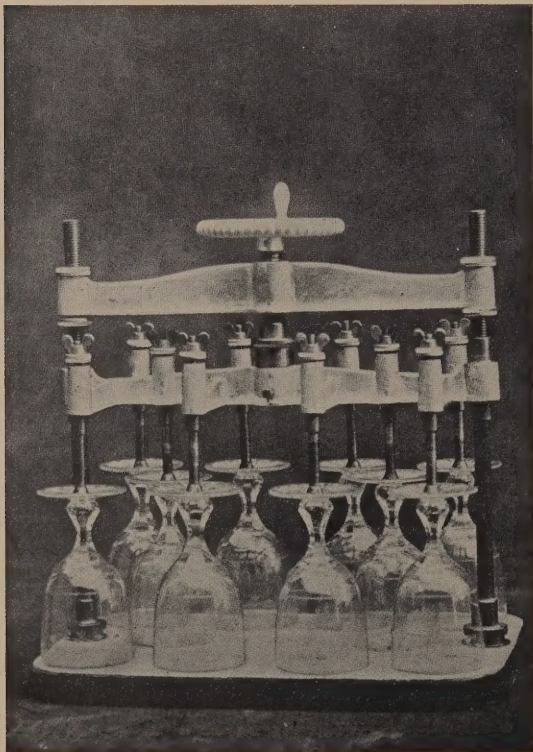
being cured, as was stated by Seger, the evil is often increased.

Tostmann attributes this to the "greater elasticity" of the lead bearing glaze, a subject which was discussed at the Rochester Convention. He forgets, however, that potters are dealing, not with a glaze alone, but with a glaze in conjunction with a body. The fact seems to be that lead oxide sometimes tends to cure crazing, not because of its own co-efficient, which is undoubtedly very high, but by reason of its insatiable appetite for silica. A glaze high in lead oxide can dissolve from the body the silica which it needs, and hence the co-efficient is adjusted automatically.

There is another reason for the deferred crazing to which Herr Tostmann alludes, this is the changes which go on in the body when the ware is put into use. Some work is being done along this line in our own laboratory, but the results are not yet ready for publication.—*Editor.*

FARNHAM'S FACTS AND FIGURES

F. G. Farnham, of Honesdale, Pa., well known to the trade as the inventor of a "feeding-up" machine and some very effective wheel brushes, is out with two new devices for



A No. A. "PRESSURE" FARNHAM DEVICE MOUNTED AND READY FOR DIPPING TEN 3 INCH CLARETS

acid dipping cut glass.

To banish the waxing of ware before dipping has been the fervent wish of manufacturers ever since the Spurr process of finishing supplanted the old method of polishing, but the difficulties attending the construction of a practical device for dipping is shown by the lack of anything of the kind now in use. Sulphuric and hydro-fluoric acids have an affinity for all metals excepting two, lead and platinum. Of other materials, rubber and asphaltum and paraffin are the only ones able to resist their attack successfully, and it is for this reason principally that the problem has remained so long unsolved. Numerous and exhaustive experiments have been conducted by the inventor, covering a period of over four years. Obstacles were continually met with which seemed at times insurmountable, but by gradual steps they were all overcome, and, as fast as perfected, the various improvements covered by patents.

There are two types of machines which the new Osceola Mfg. Co., of Honesdale, Pa., will make. One called the pressure, deriving its name from the pressure applied by means of a screw to a vertically traveling pressure bar, forcing the mouth of the article down upon the bed previously covered with an elastic rubber pad. This will handle all that line of ware having smooth rims up to six and one-half inches in diameter, and including oils, vinegars, tumblers, carafes, nappies, decanters, handled decanters, etc., covering a large percentage of the output

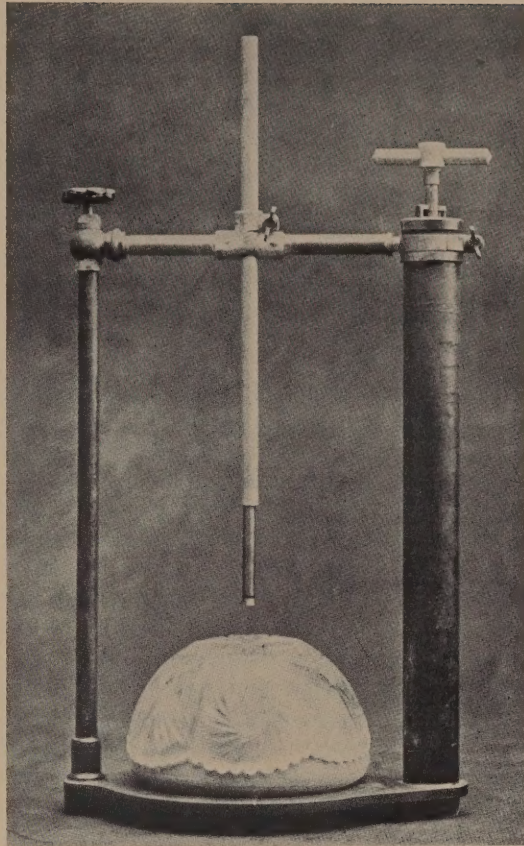
of all cutting shops. A similar machine of much inferior capacity and construction has been in daily practical use for the past two years.

This pressure machine is the only one to be put on the market immediately, but later the pneumatic device will be built, and this will handle scalloped edged as well as smooth ware by the use of compressed air, which expands a rubber cylinder or cone within the body of an article, and thereby prevents any acid from coming in contact with the inside surface.

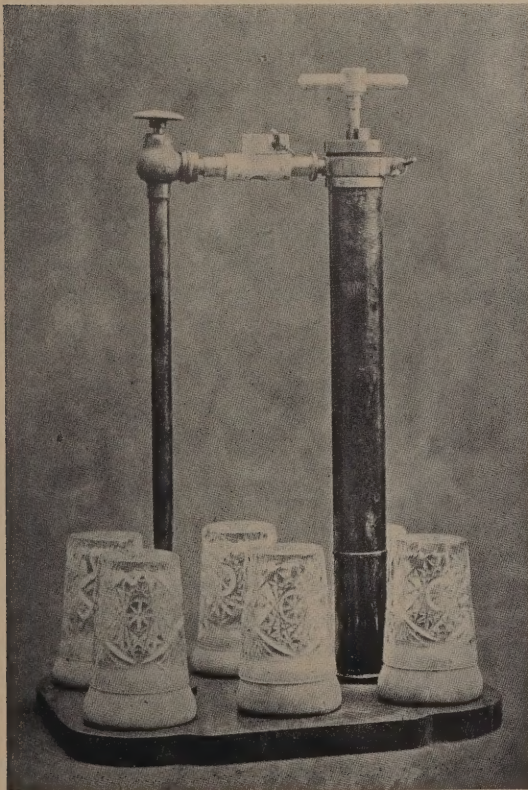
The cut marked No. A Pressure shows a standard No. A Pressure device mounted with a No. 10 bar, and for dipping ten 3 inch clarets. The bed is 10½ inches wide, 14½ inches long and ⅞ of an inch thick, and will accommodate pieces 8 inches high, and its capacity is limited to:

- 6 pieces 4½ inches in diameter and under.
- 10 pieces 3¼ inches in diameter and under.
- 18 pieces 2½ inches in diameter and under.

The output of this device with a No. 10 pressure bar doing 10 pieces at one time is approxi-



THE PNEUMATIC DEVICE



A No. 6 "PNEUMATIC" FARNHAM MOUNTED AND READY FOR DIPPING ONE HALF DOZEN 3 INCH TUMBLERS

mately 3⅓ dozen in 20 minutes or 10 dozen per hour without waxing. It requires from 3 to 5 minutes to exchange pressure bars, and set the device for larger or smaller pieces. The operator can dip 2, 4, 6, 8 or 10 pieces at one time, to suit existing conditions.

Here are listed a few articles and quantity of each the device is capable of dipping at one time:

Oils	6 pieces
Vinegars	6 pieces
Stem champagnes	6 pieces
Lemonades	10 pieces
Champagne tumblers	10 pieces
Tumblers	10 pieces
Clarets	10 pieces
Wines	18 pieces
Whiskeys	18 pieces
Cordials	18 pieces
Liquors	18 pieces

Mr. Farnham claims it materially saves labor in and out of acid room, reduces breakage, increases dippers' efficiency 50 per cent., saves acid, paraffine, putty, wax buff wheels, rubber balls, besides labor of waxing and re-buffing.

GATHERED IN GOTHAM

By A. N. EISEMAN

IF it weren't for the mails and the activity of the salesmen on the road, the wholesale district would be a dull section indeed these days. The visitors are few and their purchases small. But the traveling men keep busy and dealers are forwarding business in Uncle Sam's keeping so steadily that no one seems to mind the dullness of the district itself.

There is an element of comfort and satisfaction in the fact that the comparatively meagre purchases during the past few months justify the belief that the fall season should be brisk. This conclusion is based upon the knowledge that housewives will then need necessities, even if not luxuries. During the depressed period womankind bought with rare caution. She not only closed her eyes to the beauty of household ornaments, but also economized in her purchases of dinnerware and the like. By the time the fall season opens, however, she will find it necessary to replenish her stock of utilitarian goods. That should guarantee the resumption of trade in real earnest.

The disposition of certain American manufacturers of pottery and glass to slash prices has long been a recognized weakness. Remember how, only a few years ago, the unstability of prices in the sale of domestic pottery was so spiritedly discussed in the columns of the trade publications? And scarcely had the long-winded controversy over that phase of the business been brought to a end before the retrogression of cut glass quotations was brought up for deliberation and criticism. Now, with trade interest in the vacillating character of pottery and cut glass values temporarily abated, the demoralization of prices in the gas and electric glassware market has begun to engross attention.

It isn't necessary to go outside of New York to find striking examples of the financial folly of the firms engaged in the production of gas and electric goods. One well-posted gentleman told the writer a few days ago that he was instructed by his concern to quote forty-five cents a dozen on a certain shade that only a few years ago he was able to market for forty-five cents apiece. More than that, he made the assertion that the shades that he is now offering at forty-five cents a dozen are, if anything, superior in construction and design to those that

he sold singly at the same figure in former years.

There is certainly no reasonable excuse for such a retrogression in prices. Ask any manufacturer to-day why he is marketing his product at such absurdly low prices and he will invariably attribute it to competition. And, who, may I ask, are responsible for the competition which has made such a condition possible? Are not the manufacturers themselves? And are not they, after all, the ones who are the only sufferers by reason of its destructive effects?

Put the argument up to the manufacturers and they will testily ask for a solution. There's only one avenue of relief, and every manufacturer down in his heart knows it. Form an association, fix honest prices and then be honest enough to adhere to them. Very naturally, the idea of forming such an association will not meet with an approving response. The feeling among many of the firms engaged in the industry is not of a sufficiently friendly character to anticipate such an amicable adjustment of the difficulty. But it's the only hope, and unless the manufacturers decide to sink their personal and petty jealousies in the wholesome effort to safeguard their future interests, the outlook must be described as discouraging, to say the least.

Strangely enough, there have been few announcements during the past few weeks of the dissolution of business relationship between buyers and salesmen and their employers. The fact cannot but prove a source of comfort to any one who has at heart the best interests of the china and glass trade. No one will presume to question the assertion that nothing has contributed more largely to the injury of the business than the readiness of employers and employees to part company. The men who have enjoyed the greatest degree of success in the merchandising of pottery and glass—whether they have occupied the superior position of "boss" or the subordinate berth of buyer and salesmen—are those who have profited by the moral of the rolling stone that carried no moss. It is, of course, sometimes possible for firms and employees to remain together too long for the benefit of both. But such cases are exceptional. The houses which introduce new representatives every six or twelve months usually experience as much difficulty in progressing along

the business pathway as the buyer or salesman whose restless temperament prompts him to seek pastures new so frequently.

In connection with this allusion to changes among the buyers and salesmen, it may be interesting to our subscribers to know that Herbert Younglove has left Bassett & Company to engage in the jewelry business in this city; W. H. Huyck, formerly with Siegrist & Fraley, Buffalo, has become buyer for Clark Bros., Scranton; Joseph Schwartz was added to the traveling staff of the Strobel & Wilken Company; F. W. Rogers left Maddock & Miller to tour for William S. Pitcairn; W. H. Breen, formerly with Jonas Long's Sons, Scranton, succeeded E. C. Heglow as buyer for the Howe store, Pittsburg; Joseph Einstein surrendered the selling representation in Ohio, Indiana and Michigan of the Globe Pottery Company and was succeeded by E. W. Clinton; H. W. Backman was named as Illinois representative of the Silicon Glass Company, and Miss Kittie Fleischman was succeeded as buyer for Ehrich Bros., this city, by Frank H. Kamak.

There has been quite a heavy exodus to Europe lately of gentlemen connected with the pottery and glass trade. Among these outgoing transatlantic travelers were: A. J. Fondeville, of Fondeville & Von Iderstine; George Semler, of Geo. Borgfeldt & Company; John Challis, manager of the Boston office of Edward Miller & Company; Arthur V. Rose, buyer for Tiffany & Company; John J. Miller, of Maddock & Miller; John Davison and Edward Boote, the English importers; E. J. Ridgway, of Meakin & Ridgway; James S. Robertson, New York representative of Furnival's, Ltd., and Henry Creange, the French importer.

In Gillinder & Sons' exhibit, at 42 West Broadway, there are included something more than a hundred different designs in electrical glassware. It is a remarkable assortment in its way, for the items embrace about everything that could possibly be of use in connection with electrical illumination. The shapes number many that are absolutely dissimilar to anything ever before shown in this market. The inverted gas globes and shades also represent a varied assortment of ideas in forms and designs. This Gillinder display is in the care of "Charley" Kerr, who pronounces it the very best that has ever come from the factory during the long period of service with the concern.

Several important changes of business ad-

resses have been made lately in the downtown district. Edward Butler, the English importer, found his Warren Street headquarters too small and inconvenient for his purposes, and removed to 67-69 Park Place. Another English importer, George B. Jones, also left Warren Street and is now domiciled at 46 West Broadway with Johnson Bros.' line. D. R. Marshall has taken his Tarentum Glass Company samples from Park Place and transplanted them in the Crockery Exchange building. The George C. Lynch Company, manufacturers' agents, removed from 25 West Broadway to 331-333 Fourth Avenue.

Richard Kohn, who manages the showrooms of the Warner-Keffer China Company at 32 Park Place, is giving expression to his unbounded enthusiasm these days over the virtues of "Flometa," the latest dinnerware creation from that factory. The ware possesses a background of delicate monotone tints, upon the surface of which are applied water and wooded scenes, fruits, etc. These decorations are all under the glaze and are absolutely exclusive. Nothing like them has ever before issued from the decorating department of any factory. They represent an absolute departure in ceramic ornamentation, and yet are not so radical as to endanger the permanency of their popularity. In addition to out-and-out dinner sets, the "Flometa" effects are also purchasable in open stock.

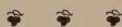
Four manufacturers' agents downtown have recently acquired new lines during the past few weeks. William Dealing, 25 West Broadway, is now representing the Corning Cut Glass Company; L. D. Hatton, 76 Park Place, has become the selling agent of the Haskins Glass Company; William M. Warren, 25 West Broadway, has added lamp chimneys to his lines, and Doctor & Solomon, 25 West Broadway, accepted the agency of a newly-patented outside window awning.

The season for outdoor sports is on in earnest. With its advent, there naturally arises a need for articles adaptable as prizes for baseball, tennis, golf, etc. Nothing could be more desirable in an inexpensive way than steins, of which Bawo & Dotter carry a large and wonderfully varied stock. These B. & D. steins are clothed in decorations suggestive of various kinds of sports, and besides their appropriateness, they are also mighty pleasing to the eye. Other steins in this display possess designs that ren-

der them very suitable for a place in bachelors' apartments, "dens" and club-rooms.



Death has caused a still further depletion in the ranks within the past few weeks. Among those who have responded to the last call were several prominent figures in the channels of trade wherein crockery and glass are merchandised. The list follows: Thomas G. Madoc, traveling salesman for the Smith-Phillips China Company, and previously a member of the firm of Pike & Madoc, Utica, N. Y.; William Lycett, formerly of Warren & Lycett, china decorators, this city; Francis R. Dominick, for many years a crockery salesman for Oscar Goerke, this city; Matthew Tibby and Joseph A. Doyle, veteran glass manufacturers, of Pittsburg; John R. Mulvaney, traveling salesman for the Mitchell, Woodbury Company; Thomas B. Kniffin, of the Kniffin & Demorest Company, this city; J. P. Underwood, former road salesman for the Pittsburg Lamp & Brass Company; Thomas T. Hunt, president of the Hunt Glass Company; William A. French, former president of the late Abram French Company; William Yerrall, retired crockery dealer of Springfield, Mass., and James B. Lyon, former glass manufacturer, of Pittsburg.



Over in Brooklyn, at the corner of Eckford and Oakland Streets, are located the sample-rooms of the Union Porcelain Works. They are worthy of a visit from every buyer interested in tableware for hotels, clubs and restaurants. The ware has a roll edge, and is made in half thick and thick, with decorative embellishment that is calculated to satisfy the most exacting tastes. Besides a host of staple patterns, the ware is clothed in any special designs desired. Dealers who are disinclined to make the journey to the showrooms may obtain an illustrated catalogue upon application.

TRADE NOTES

The Frink Pyrometer Company, of Columbus, Ohio, are increasing their plant and equipment very materially under an increased capitalization to \$25,000. In future they will be in a position to take care of a much larger volume of business than in the past. They make and install heat regulating, indicating and recording instruments for all purposes.

A handsomely printed and fully illustrated new catalogue and price list is being issued from the press of The O'Gorham Advertising Agency for L. Reusche & Co., of 6 Park Place, New

York, importers and manufacturers of colors and materials for china and glass decoration; glass stainer's colors, chemicals and oxides for potters and glass-makers use, etc., etc.

The Bristol Company, manufacturers of recording instruments at Waterbury, Conn., have just issued a new bulletin No. 103. It contains diagrams and illustrations of Bristol recording instruments, especially adapted for blast furnaces, including recording pressure gauges, recording thermometers, electric time recorders and the Wm. H. Bristol indicating and recording electric pyrometers, and explains fully how these may be applied. The Bristol instruments are too well known to need any description here.

Rudolph A. Peterson, long the traveling representative in the West for the Harshaw, Fuller & Goodwin Co., of Cleveland, manufacturers of chemicals for potters and glass house use has established himself in the chemical and oil business at 108 Fulton Street, N. Y.

IMPORTS AT PORT OF NEW YORK

1909		China	Earthenware	Glassware
Wk. ending	Apl. 10...	\$45,580	\$16,076	\$23,631
"	Apl. 17...	73,610	8,602	26,462
"	Apl. 24...	83,595	7,441	26,691
"	May 1...	107,912	7,535	28,229
"	May 8...	77,864	7,201	32,131

5 wks. ending May 8...\$388,561 \$46,855 \$137,144

IMPORTS OF EARTHENWARE, CHINA, ETC., FOR MARCH

	1909	1908
United Kingdom	\$235,907	\$270,124
Germany	168,535	282,289
France	128,259	120,765
Japan	57,947	86,415
Austria-Hungary	36,690	64,594
Other European Nations...	11,852	9,668
All Other Countries	3,356	7,549
	\$642,546	\$841,404

The fact of imports from England during last March, exceeding those from Germany is something of interest which has not occurred for many years.

IMPORTS OF EARTHENWARE, CHINA, ETC., DURING NINE MONTHS ENDING WITH MARCH

	1909	1908	1907
Germany	\$2,677,065	\$4,364,829	\$3,957,436
United Kingdom ..	1,733,792	2,474,875	2,277,382
France	1,149,226	1,764,429	1,455,929
Japan	789,542	1,132,951	1,522,439
Austria-Hungary ...	695,082	803,563	777,842
Other European Nations ...	116,213	204,326	294,214
All Other Countries ..	59,185	100,745	118,690
	\$7,220,105	\$10,845,718	\$10,403,932

PENCILINGS OF POTTERIES

ORDERS have fallen off materially during the past few weeks. Usually when trade is quiet in the East, the South and West can be counted on to keep things moving, but business is, at this writing, May 15, as flat in Kansas City and St. Paul as it is in New York and Boston.

It should be remembered, however, that Western trade in May is rarely good. Theories as to the special cause are many, beginning and ending with a belief that until the tariff bill is signed business will languish.

Owners of the big department stores are usually dry goods merchants, and because of the agitation which finally eliminated a proposed advance on gloves and hosiery, they think that the pottery schedules may be altered so as to render caution in buying now a virtue. The crockery manager is given less freedom than other buyers, and is to-day saying and doing little that makes a noise like an order. He is a muzzled man, in most big stores.

Just what will happen to the Decal. import situation is sheer guess work. Specific duty by the pound seems the only practical method, but what that duty shall be is open to continuous discussion. The potters and foreign Decal. maker representatives endeavored to get provision for different duties upon the two kinds of "full" and "stripped" sheets, but without success. The latter kind, while, of course, cheaper, are difficult to store or handle and, indeed, in some kinds the stripping process would prove hurtful to the transfer sheets.

Packing material is becoming scarcer and higher. Some years ago there was a craze for prairie hay, but experience has proven that nothing better than oat straw can be found. It is cheaper on first cost and, pound for pound, will go 50 per cent. farther, besides decreasing breakage claims.

No improvement can be recorded on prices for staples or such semi-staples as salad bowls and inexpensive plaques. There is a decided increase in given price of dinner ware sets. That is, there are large sales of expensive services being made on the potters' own valuation regardless of what others are doing. Little similarity is shown in shapes, patterns or color treatment, and this is real progress towards a better consumption of high class pottery. One concern, a catalogue house, too, bought freely of dinner ware that cost them from \$16 to \$22 for 112 piece sets. These will not be cata-

logued, however, but will be shown in their display rooms. Another buyer recently purchased a round quantity of 135 piece sets decorated with encrusted gold which will be placed on sale at \$50. The light earthenware in color and perfectness of pottery will not suffer in comparison with china.

East Liverpool, O.—The potteries are all running well, yet all report that order demand for the past few weeks has been unpleasantly modest. No one making anything better than ordinary lines feels much worried over the fact, since a settlement of the pottery schedules upon present basis or even better so far as their administration is concerned, is practically conceded by those most conversant with Washington affairs. The organization known as the Superintendents' Association, which last year was quite active in locating leaks, defects and troubles of various kinds in the practical working end of the plants, has not had any meetings for many months. It is rumored that several of the manufacturers gave it scant encouragement and some excellent men deemed it prudent to sing low when they attended. Without a free exchange of experience the interest languished. Such associations flourish in other industries and are known to benefit them.

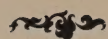
The Polk combined scouring and dipping machine is not quite ready for exploitation.

Little will be done with the Wainford scourer until the arrival of Mr. Wainford from England. If it can attain good speed and clean earthenware as well as it does china, it is likely to come into quite general use. The price of the American machine is \$1,000.

The Colonial Company is enjoying a snug trade in staple lines. Even at the close prices prevailing the plant is thought to be earning a little real money.

Dinner ware in the radically new and handsome shapes and patterns made by E. M. Knowles China Co., Taylor, Smith & Taylor Co., Warner-Keffer China Co., and Knowles, Taylor & Knowles Co. is moving well, considering the general quiet of the market.

The new commercial report books, published by "Tebbutts," owners of the Crockery, Glass & Lamp Credit Association, are marvels of accuracy and completeness. Practically every manufacturer is now a member. Their "Trade Experience," supplied weekly, has saved much money for jobbers and manufacturers.



Columbus, O.—The Buxton-Beatty Pottery Co. at the rebuilt Columbus pottery plant, located at Worthington, O., near here, is in operation. Ware is being offered and sold at current low prices for staple goods. A new plant has much to contend with before a solid reputation is secured. Mr. James G. Beatty, the president, formerly in the insurance business in East Liverpool before becoming road salesman for the Sebring Pottery Co., is a resourceful man of energy. Manager Harry J. Buxton is a decorator of notable skill. There are two Harry Buxtons, both pottery decorators, but just which is the "Old Harry" is not recorded.

Minerva, O.—The Owen China Co. has shown a radical increase of business during each month of 1909. The quality of their ware in color, density and perfectness of potting was never more in evidence than now. With the exception of the retirement of Vice-president E. J. Owen the careful and conservative organization remains intact.

Evansville, Ind.—A good business is reported by the Crown Potteries Co. This nine kiln plant has shipped more than a normal quantity of ware since January 1, for, until the past few weeks, demand has been excellent from Southern and Western territory.

Salem, O.—April represented the largest

sales month in the seven years existence of the Salem Pottery Co. This plant makes white granite almost exclusively and decorates but a comparatively small percentage of it.

Crooksville, O.—Orders for all lines made by the Crooksville China Co. far exceed the record for the first four months of 1908.

New Castle, Pa.—A reorganization of stockholders of the Shenango Pottery Co. was recently effected. The demand for the very strong and excellent hotel china, now the exclusive product, continues unabated. None of the recent orders are large, but they come from a wide section of the country.

Carrollton, O.—The Carrollton Pottery Co. are building an additional kiln in a new addition 36 by 72 feet; also putting up a new warehouse 80 by 80 feet. Nearly 400 hands will be employed here when improvements are completed.

Zanesville, O.—The Zanesville Art Pottery Co. are building two new kilns.

Cannonsburg, Pa.—The Cannonsburg Pottery Co., now independent in management of the E. Palestine, O., interests, although much stock is held by capitalists there, are erecting three additional kilns.

GLIMPSES OF GLASS HOUSES

OF late there has not been much to cheer the heart of the glass manufacturer except the interesting talk in the Senate of the United States, from which it has been learned that the retailer in glassware was making more money than any class of merchants. If half gallon jugs selling at 90 to 95 cents a dozen can be freely retailed at 40 cents apiece, then there may be a fighting chance for the manufacturers to raise prices 5 per cent. through a display of power and facts. Common tumblers are, unfortunately, selling at 11 cents a dozen, but Senator Scott's memory about a similar article bringing \$2.50 a dozen stretches back even further than the recollection of Henry Gassaway Davis.

The West Virginia Senator, and president of the Central Glass Works, is to be thanked for injecting a new view-point for tariff discussion. High retail prices for glassware were said by several Senators to have no relation whatever to tariff matters.

"If tumblers tumble from twenty cents apiece to one cent each under a protective tariff, how much would they advance if protection was withdrawn or reduced?" asked one of the Senators, evidently neither a glass manufacturer nor a "standpatter."

The GREEN BOOK seeks for information at all times regarding consumption of glass. Why does it not increase in proportion to growth of population and wealth? Here is a case where the lonely water cooler tumbler is forced to succumb to the march of progress. Per contra, another railroad is serving hot coffee free to its patrons, to prevent "car sickness," and the beverage is supplied in beer mugs.

In reply to a request as to whether the paper cups substituted for a dirty tumbler were meeting with favor, this letter came to the editor:

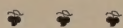
"I take pleasure in saying that the use of the paraffine paper drinking cup in connection with the penny in the slot vending machines has

been used experimentally by us, and has now been installed on all of our through trains. It is found to be a very satisfactory device; the cups being made in such a manner as to hold water without any leakage, and the whole scheme seems to appeal to the public."

Yours very truly,

GEO. A. CULLEN,

General Passenger Agent, Delaware, Lackawanna & Western R. R.
New York, May 3, 1909.



Rochester, Pa.—A temporary halt in getting the Rochester Tumbler Works again into operation has occurred. Mr. Charles Runyon says that he will run an "open shop" or none. Labor union officials are glad, the public mad, and idle glass workers sad.



Millersburg, O.—The new Millersburg Glass Co. expects to start up prior to June 1, making flint glass in tableware, specialties, opal goods, etc. Mr. John W. Fenton, also has acquired some profitable oil and gas well property, so that the town is ready to launch a large-sized boom. It is situated in an excellent farming country and has substantial reasons for growth beyond matters of glass, gas and energetic promotion.



Martins Ferry, O.—The old Beaumont Glass Co. plant was recently destroyed by fire. It was owned by the Haskins Glass Co., who have not used it since moving to their larger factory. Harry Northwood and Percy Beaumont made colored and plain glass there years ago.



Beaver Falls, Pa.—Mark Douglass, manager of the Co-operative Flint Glass Co., died on the 13th. He was associated with the Specialty Glass Co., of East Liverpool, in 1897, a year prior to its destruction by fire.

GLINTS FROM GLASS CUTTERS

TRADER is slow at the cutting shops. It has not been helped by the recent offers of ware made from blanks quickly and imperfectly smoothed and then given an acid immersion. While this is no new invasion, the work is the rankest which has come to annoy the legitimate cut glass maker since the days of the "Empress" factory, once running in West Virginia.

There are some new patterns on the market of distinctive merit from the old houses, but June brides this year will not receive many

gifts of glass that will astonish the guests by its originality.

Consumers are getting wiser, for the dealer is insisting that the sales force inform themselves better by reading such enlightening articles as have appeared in the GREEN BOOK and other journals during the past few months upon the varying kinds of glass.

One cutting shop, located in a large city, has enlarged its sales through the utilization of the bridge whist craze. The owner and his wife have organized or encouraged the women of various neighborhoods to "hire a hall," or, rather, the cut glass man opens a hall for the fair gamblers who pine for excitement both day and night, and by tactful social advertising, music and donating several prizes of cut glass, frequently corals from fifty to eighty women to pay 50 cents each to "sit in the game." Result: good gate money and net profits for the manufacturer with his syndicate of games running merrily and simultaneously in different parts of the city. This is "creating" a demand for glass without the victims knowing much about how it is done.

Several manufacturers have written the editor asking whether he could recommend reliable road men for certain territory. It needs exceptional salesmanship just now to convince most buyers that good glass is really worth the given price to a store that wishes to retain its prestige and yet make a fair retail profit on cut glass of merit.



Elmira, N. Y.—The new home of the Elmira Cut Glass Co. is found splendidly adapted to the needs of this progressive concern. The building has been previously described in these pages. About seventy frames are in operation, and there is room enough to install forty more when required. For years this cutting shop sold most of its output to a critical buyer whose clientele demanded the highest quality of glass. Last year they decided to seek the general market with the same meritorious quality, marked at but a modest manufacturing profit.



Meriden, Conn.—The Niland Cut Glass Co. is getting a full share of the going business. Val Bergen and his father, J. D. Bergen, are now associated here. The latter buys all of the supplies. At the old J. D. Bergen Co. plant, Thomas Singleton, the manager, has made a fine record as an executive and for keeping up the standard of goods at this pioneer house in "popular price" lines.

WALKS AND TALKS WITH DEALERS

BUSINESS at the retail stores is quiet, but whatever may be the cause, nearly all agree that the summer business will exceed in volume that of last year.

Managers of china departments are cheerful in a firm belief that more money will be spent than ever when customers are satisfied that they are not going to get goods less after the tariff bill is settled. The writer heard of a case where a lady had looked several times at a display of French china and had, in fact, picked out \$850 worth of dinner and tea services, deferring decision because her husband told her that "Congress was going to make the stores sell china cheaper after the robber tariff was changed." Recently a young saleswoman informed the wealthy patron that she thought china would be "put up" after the 4th of July. The girl closed the sale by her honest if not accurate opinion.

Buyers are having more time to talk with road salesmen, albeit these managers don't place one small order to ten lines of samples which they look over. One of them recently told of the troubles of his business and the difficulty he had in keeping pleasant when unduly urged to buy goods which, under house instructions, he could not do. He said that salesmen had been keyed up to a point where buyers have been almost put in the position of guileless victims. Besides, he added, lines were never more attractive, and every inducement of post dating, free booklets, sometimes local advertising, had been offered. Another buyer, part owner of an exclusive store, said that he only lately had converted his partners over to letting him alone make the selling price. Strangely enough, his associates had previously insisted upon a percentage profit, something clearly antique in a modern store.

Nearly every important house has a store policy, that subtle intangible thing hard to express in words, but so valuable if it is a broad one and well understood by the employees. It becomes a sure and absolute asset with the passage of time. Managers who are fortunate to have well paid, intelligent sales people, have little trouble in installing the "store policy" idea into their minds. "Money back, and cheerfully" is the motto now of all the better stores, and this feature is winning patrons every day away from establishments of the old kind.

There are still a few concerns that do not have a carefully prepared or revised mailing

list. In these quiet days no better work can be done than to look this over.

Terse and timely mottos now adorn every business office. Two come to mind not often seen and too little heeded: "Do the hard thing first," and "Plan your work, then work your plan."

Pittsburg.—The special exhibit of American pottery, glassware, brass goods, etc., which was given the first week in May at the department store of the Joseph Horne Co., was a revelation and pleasure to most of those who either saw or read about it.

The large china department occupies much of the third floor, and is known to be one of the handsomest and best equipped display rooms in the United States. The house furnishings are kept in the basement, and the manager is really at the head of an exclusive china store. Mr. W. T. Mitchell, who has been in charge for less than eighteen months, modestly but incorrectly disclaims credit for being a pioneer in holding an American exhibit. His experience as a china buyer and manager has been that of a few years, but his knowledge of merchandising is broad and long. To display goods effectively and conceive plans for drawing the people to the store is a talent of this gentleman, who left Buffalo for Pittsburg's chief store. Given a magnificent display room, a free hand by a wealthy, progressive house, and the plans of a man of ideas and action can be well worked out. Enough exhibitors were invited to make a representative display, and Mr. Mitchell only regretted that space prevented a larger company. Most of the manufacturers had one or more officials or representatives in attendance during the week who explained the making or special features of their goods. The results during a week of storm were directly good for both exhibitors and the department. The indirect benefits cannot fail to be continuous in their working. The potteries represented were the Edwin M. Knowles China Co., Warwick China Co., Buffalo Pottery Co., Warner-Keffer China Co., and Roseville Pottery Co. The United States Glass Co., Pickard Studios, Chicago, and several art metal concerns, made up a combination of displays not previously attempted in any retail store.

The display of delicate hand-painted china from the Pickard concern was made especially attractive, because of the art lectures given by

Mrs. Anna Pickard Atkins. In these days of over much "hand painted" earthenware and china the following item is interesting:

"No decalcomania or print work of any kind is done in the Pickard Studios; and to anybody who can find a piece of Pickard china bearing this trade-mark that is not strictly hand painted, I offer a reward of \$1,000.

"W. A. PICKARD."

The Ravenswood Studios, in Chicago, are doing a good work in creating a sound taste for china painted ware. There is employed a force of 50 skilled designers and painters (mostly men) who take pleasure in expressing their individuality through hand work with palette and brush. Experts do all the firing in a large, modern plant, beautiful in appointments.

The sales in the first four months of 1909 show a decided gain in volume and profits over the same period in 1908.

Cleveland, O.—An offer of thirty cents on the dollar has been accepted by the creditors of the bankrupt Williams Rodgers Co. The store is a large one, extending from Euclid to Prospect Avenues, and is running. The stock is a large one, or was a few weeks ago, comprising at the time goods from several other concerns.

Canton, O.—Ray J. Bour bought out his partner, Mr. Clokely, last March and conducts alone his exclusive store of splendidly selected and well arranged goods. Mr. Bour has spent his lifetime in the crockery business without becoming fossilized. Besides fine china, cut glass, bric-a-brac, etc., here is found the best dinner ware in both import and domestic ware. This excellent exclusive china store is one of less than a dozen established during the past two years in the United States. Sales have steadily increased with each month of its existence.

Akron, O.—If the plant of the Akron China Co. brings a fair price at the assignee's sale, on May 20, say \$25,000 or more, a first and final dividend may be declared of eight to ten per cent. for the creditors.

The buildings and ground were appraised at \$40,000, and the property was extensively advertised. At this writing the only bid made is one of \$10,000 from a rubber concern, who have small use for the pottery buildings, but do desire the two and a half acres of land on the tracks at East Akron. The plant is more modern than some at East Liverpool and Trenton. Of the seven kilns, two are comparatively new, and the whole plant would not require over

\$3,000 to put it in perfect running condition. There is a mortgage on part of the property, which could be probably renewed if the pottery was vested in competent hands. During the past few years the body and glaze made by the Akron China Co. were excellent, and outside of financial circles the trade-mark is regarded a good asset.

The Merchants' Importing Co., of Chicago, whose downfall carried this pottery with it, is still in an assignee's hands. No dividend has yet been declared, but it is not likely to be over ten per cent. when affairs are wound up.

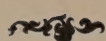
The Bradshaw China Co., Niles, O., the other member of the trinity of unfortunates—for the creditors at least—is now running under a receiver. Mr. J. D. Watkins, the former manager, but in no way responsible for the failure, is going west for his health. The present superintendent is Levi Jones, long a decorator at Akron, O. Charles Wilkline, former superintendent at the Akron China Co., is now in the rubber business, while Frank N. Caine has gone into the china decorating industry. He will be located in a new building, now in course of erection, and his product will be sold exclusively to jobbing houses.

Mr. John D. Ingalls, late president of the Akron China Co., is organizing a jobbing concern to handle china, glass, lamps, enameled ware, notions, etc., in package form, with headquarters in Chicago. His former associate, Mr. Thomas, is thought to be in the insurance or collection business in New York City.

SOLILOQUY OF THE PRICE-CUTTER

To cut or not to cut? That is the question.
Whether it is not better, in the end.
To let the chap who knows not the worth
Have the business at cut-throat prices or
To take up arms against his competition.
And, by opposing cut for cut, end it.
To cut—and by cutting put the other fellow
Out of business is a consummation
Devoutly to be wished. To cut, to slash—
Perchance myself to get it in the neck—
Aye, there's the rub; for when one starts to meet
The other fellow's price 'tis like as not
He's up against it good and hard!
To cut and slash is not to end confusion
And the many evils trade is pestered with;
Nay, Nay, Pauline; 'tis but the forerunner
Of a debt and mortgage such a course portends.
'Tis well to get the price the goods are worth,
And not to be bluffed into selling them for what
So-and-So will sell his goods for.
Price-cutting doth appear unseemly.
Fit only for the man who knows not
What his goods are worth, and who, ere long,
By stress of making vain comparison
Twixt bank account and liabilities,
Will make his exit from the business.

—National Jeweler.



LONG LIVED GLASS MAKERS

The attention of well-meaning but poorly informed would-be humanitarians who during recent years, at the behest of labor unions, have been slandering glass manufacturers by claiming that through their instrumentality more than half grown boys who apprentice themselves to the glass blowing trade are started on the downward grade to wreck and ruin, is respectfully called to the article on our first page wherein it is shown that within the last four weeks three Pittsburg pioneer manufacturers have joined the silent majority, all of them having attained an age of more than four score years. Two of them, Joseph A. Doyle and Matthew Tibbey, began work in glass factories long before they had attained the age of fourteen years, and the other, James B. Lyon, was also put to work at an early age. As disproving the theory that the glass factory is either a despoiler of morals or a life shortening institution it need only be stated that these three patriarchs were an honor to the community wherein they resided, being staunch supporters of the church, educational institutions, and all other organizations which had for their purpose the uplifting of humanity, and were it true, as has been stated times without number, that glass house work and associations shortens life they would hardly have attained the ripe old ages of 84, 85 and 88 years, respectively. Time was when insurance companies were led to discriminating against glass house employes because of the false impression that their work had a tendency to shorten life, but latterly the artisans employed in glass making have been considered as safe a risk as those of any other occupation.—*Glass Budget*.

WANT COLUMN

Subscribers may insert want advertisements, such as may be approved by the publishers, in POTTERY AND GLASS, twice during the subscription year *free of charge*. Advertisements will be accepted from non-subscribers at 25 cents a line, one time, or 20 cents a line for two or more insertions. Minimum rate, \$1.50 per insertion. Subscribers are entitled to a flat rate of 20 cents per line for third and other insertions. Copy for this department must be received not later than the 10th of the month.

WANTED to represent in St. Louis and Middle West, manufacturer and importer of Table Glassware, Dinnerware, Notions and Novelties, Hardware Specialties. Have an established trade, and can furnish satisfactory references. Address A F., POTTERY AND GLASS Pub. Co., 150 Nassau St., New York.

FOR SALE—Nine 100 Chamber (double) Filter presses with pressure gauge. Three Blunger Tanks, round ends, 5 feet high by 10' 2" long by 6' 6" wide. All Crossley Mfg. Co.'s make and in good condition. They will be sold at a reasonable price. For further details address ATLANTIC TE RA COTTA CO., 1170 Broadway, New York.

PERSONAL

Clarence J. Brockbank, for eight years expert to Messrs. Chance, glass manufacturers, of England, has recently accepted a post as expert on glass to the American Optical Company, of Southbridge, Mass.

DIRECTORY OF PRINCIPAL ORGANIZATIONS ALLIED WITH THE POTTERY AND GLASS TRADE

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Secretary, J. G. Kaufmann, 121 4th Ave., Pittsburg, Pa.

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Trade Union Organizations

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Secretary-Treasurer, Ed. Menge, E. Liverpool, O.

AMERICAN FLINT GLASS WORKERS' UNION.

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THEODORE

on the Stamp and

AVOID IMITATIONS

The most popular brand of French China is

THEODORE HAVILAND

La Porcelaine Theodore Haviland

LIMOGES, FRANCE

THEODORE HAVILAND & CIE

25 MURRAY STREET, NEW YORK CITY

ATTENTION

DEALERS SELLING QUEENSWARE

IT'S vitally to your interest to secure a line of our New "FLOMETA" underglaze dinner sets or open stock to stimulate your summer trade. Preferring to give only one party in a city or town exclusive sale.

WHO WILL WRITE FIRST?

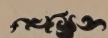


These decorations must be seen to be appreciated. The beautiful monotone tints with the clean, narrow, white edges are so altogether different to anything now in use, you will want it as soon as you see it. Write for particulars at once.

ALSO: Souvenir plaques in 1000 to 5000 lots of local scenes in three color underglaze—very reasonable in price.

THE WARNER-KEFFER CHINA CO.
EAST LIVERPOOL, OHIO

P.S. When in New York see sample rooms of R. KOHN, 32 Park Place



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CURRICULUM OF BUNZLAU CERAMIC
HIGH SCHOOL

According to the programme of the Bunzlau Ceramic High School, the course extends over four terms, each of six months.

The principal features are:

First Term.—History and theory of ceramic manufacture; industrial calculations; laboratory analyses; study of English and French.

Second Term.—Ceramic manufacture and Decoration; photographic and other reproductive processes.

Third Term.—Machines used in ceramic manufacture; drying appliances; microscopical studies.

Fourth Term.—Ceramic building material; flaws, and how to protect them; plaster molding.

The above summary includes most of the new branches taken up at the various periods; those studied at earlier periods being still kept in view. Upon completion of the course, those students who pass a satisfactory examination, receive diplomas.



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OF

Ruby-Gold



Ruby and Gold



ORIENTAL GLASS

*Decorated
Ivory
and
Opal*

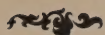




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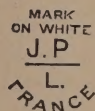
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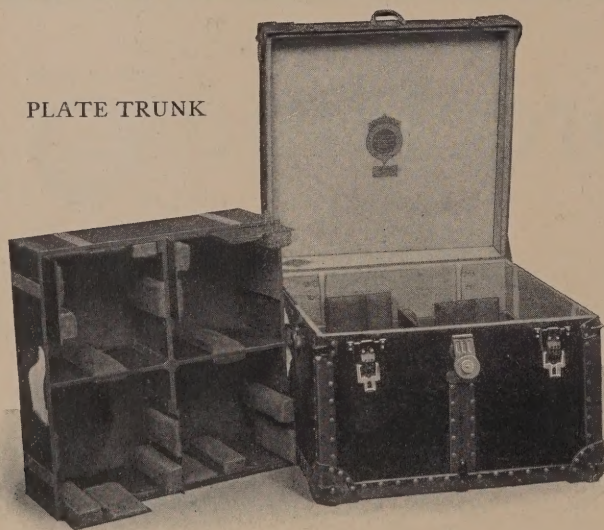
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Red Burned Fern
or Half Pots
Sizes 6, 8, 10 and 12 inch



No. 235 Jardinier



Blue Glazed Growler
or Pitcher



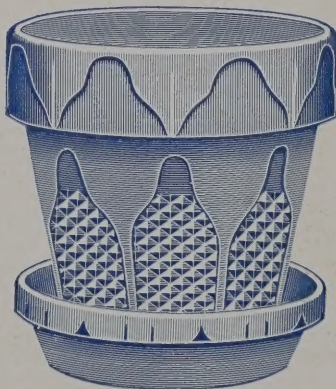
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Pots and Saucers



Water Kegs and Covers
Sizes, 3 to 10 Gallon



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Red Burned
"Worthmore" Flower
Pots and Saucers
Sizes, 3 to 16 inches



Log Jardinier
Three Sizes, 6, 7, and 9 inch

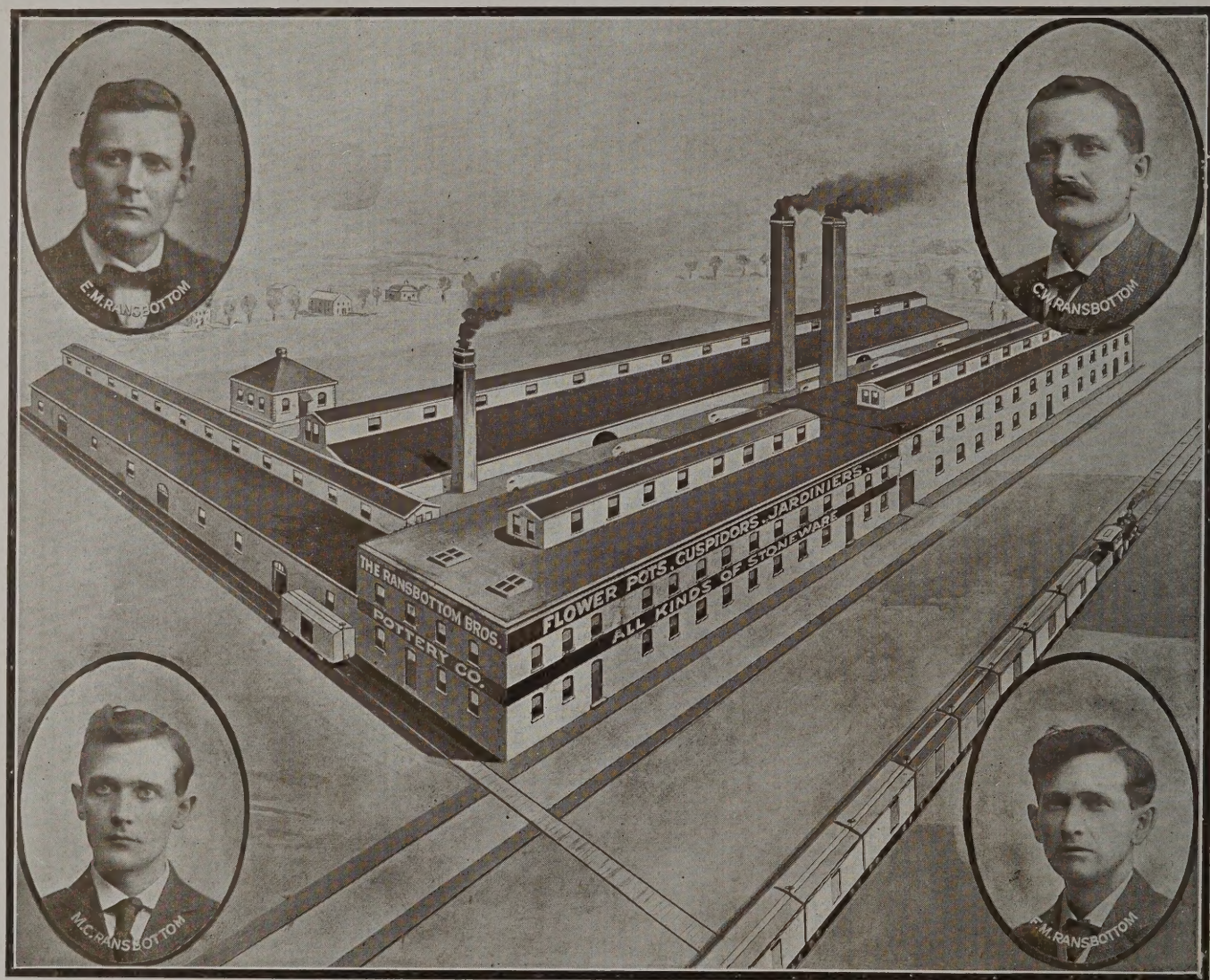
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EVERY MEMBER OF THE FIRM IS A PRACTICAL POTTER.



The Tariff Has Been Settled

American Potters Can Abide in Confidence Again

Another Important Matter Has Been Settled

The definition of EARTHENWARE and CHINA for classifying importations has been established in these words:



“EARTHENWARE or SEMI-PORCELAIN is that which is of an opaque, porous, absorbent body, through which light is NOT admitted.”

“CHINA” is defined as a dense, vitreous, translucent body, through which light can penetrate.”

The practical test of china is whether the shadow of an object can be seen through the body. Like the acid test for gold, it only identifies the substance. The real virtue is not in the name or test but in the inherent qualities to render service, which marks its COMMERCIAL VALUE.

If china ware is opaque, it will in its nature absorb moisture, which may be laden with microbes, and thus become unclean and unsanitary. If translucent, it resists contamination and becomes immaculate by washing.

Coming to the point, Mr. Merchant, we call your attention to the body of POPE-GOSSER china ware. We present in it a

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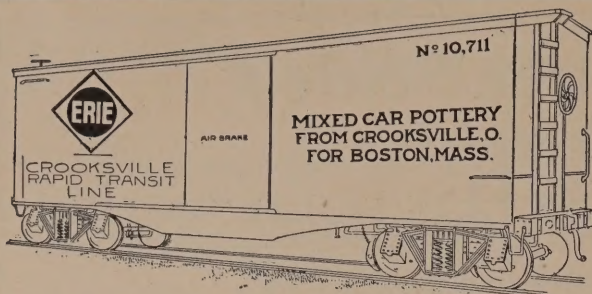
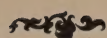
to name it as you please. We submit that every piece is vitreous, translucent and consequently sanitary in use. It partakes of the properties that constitute china and comes within the Government's definition of TRUE CHINA. The nearest relation it bears to semi-porcelain is that it is offered to you on the Standard American semi-porcelain list.

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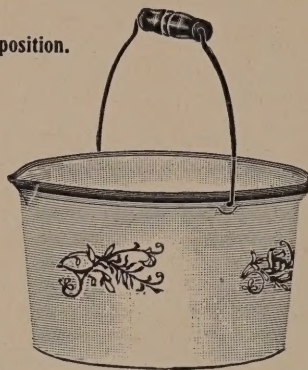
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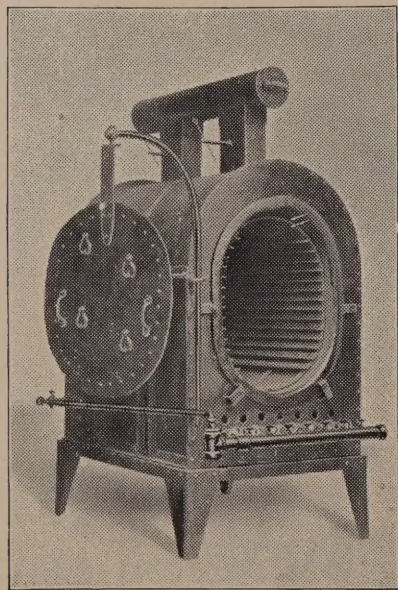
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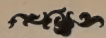
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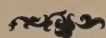
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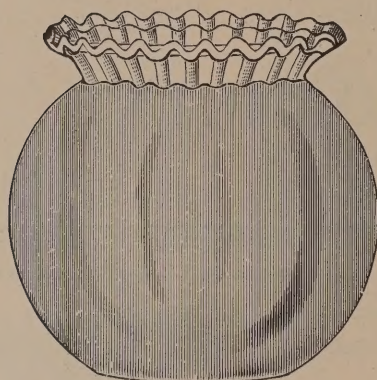
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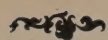
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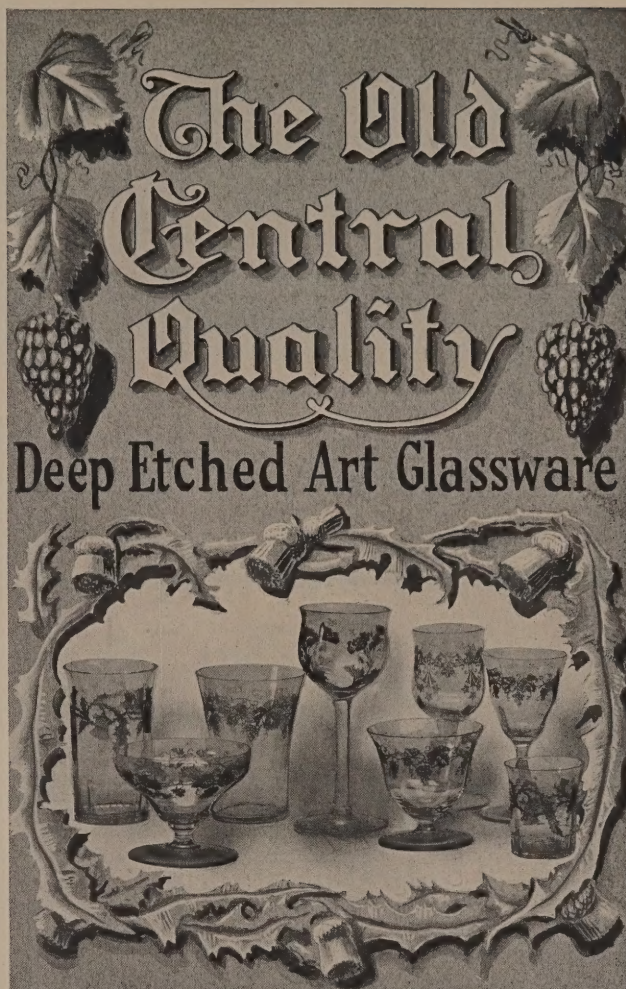
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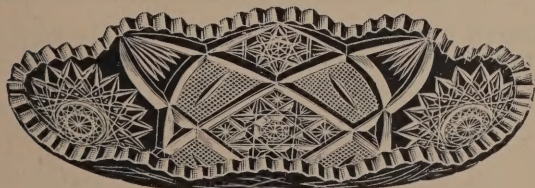
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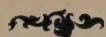
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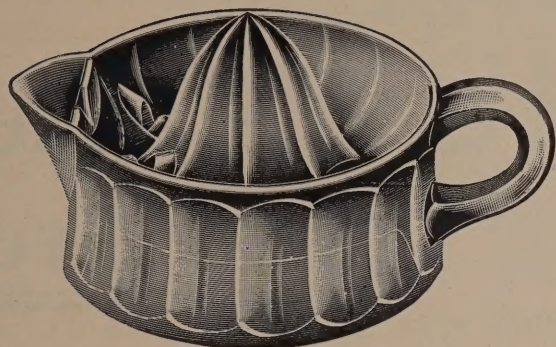


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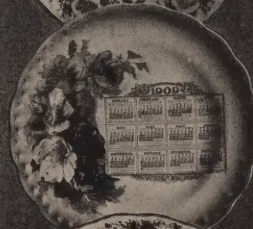
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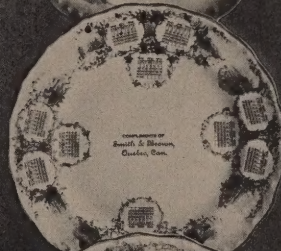
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Write for descriptive leaflets and prices.

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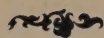
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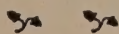
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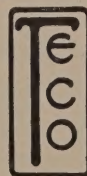


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